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# CONDUCTOR AND YOUTH ORCHESTRA: REHEARSAL PROFESSIONALISM AND CURRICULUM DEVELOPMENT

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**A thesis submitted in partial fulfilment of the requirements for the Degree of  
Doctor of Musical Arts in Performance at the University of Canterbury**

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**2018**

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## ACKNOWLEDGEMENTS

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Many people have helped me throughout the process of researching and writing this thesis. I would first like to thank Glenda Keam from the University of Canterbury for her encouragement and unfailing patience in answering all of my questions. I would also like to thank Robert Constable and Francis Yapp for their help in the initial and final stages of research. I am grateful to Kenneth Young at the New Zealand School of Music for his advice and guidance during practical lessons, and Stephen Compton for all his work compiling the audio and video recordings. I also wish to thank Chris Petch, Anne Clark and Antonio Dimitrov for many years of tireless assistance with the Burnside High School Orchestra. Finally, my greatest source of encouragement, assistance, and support has been my family, Denise Renaud, Peter Renaud and Philip Hawke for their help at different stages of my research and writing.

## ABSTRACT

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This research offers a critical and constructive approach to orchestral training for youth orchestras alongside a case study tracing the work of a New Zealand high school orchestra and its conductor over three years. Exploring the challenges facing the non-professional conductor of a youth or school level orchestra, this research reviews, trials and develops practical ways by which a conductor may develop their individual skills alongside that of their orchestra.

School and youth orchestras provide a starting point for future professional players and amateur performers, offering a foundation for music learning and ensemble engagement. The ways in which these ensembles are managed and led can help shape careers for future musicians.

The challenges arising from being a conductor of a school or youth orchestra are numerous, complex, and not new to most music educators. A prevalent lack of regular training when taking on an orchestral leadership role has an impact on the ability to guide an ensemble with confidence and skill. This may result in a challenging transition for the educator, thus affecting the ensemble they lead.

This project investigates: establishing orchestral goals; programming repertoire; analysing and preparing scores; auditioning and arranging the ensemble; assigning leadership roles; planning and scheduling rehearsals; and rehearsal strategies. The case study investigates challenges and develops tools and resources, based on both a critique of the literature and actual examples from the case study. Areas for further extension of this research are also suggested.

## INTRODUCTION

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For conductors of any skill level, managing the rehearsal process is paramount to their success, and is just as important as baton technique. For school conductors this is arguably more important as they are working with players at a developmental stage in their playing. In spite of this, there are very few opportunities for aspiring school orchestral conductors to receive formal training in this aspect of their role.

While many music educators may have some conductor training during their career, few are taught rehearsal techniques and repertoire planning. Gillespie and Hamann's (1998) survey of 652 American high schools in which orchestra was offered as an ensemble found that 58% of conductors rated their own conducting and musical direction training on average as adequate or below. Most of the conductors surveyed were teachers with more than five years' experience who continued to engage in any available opportunities to train, such as masterclasses or further tertiary education. Often these educators will have considerable musical experience from their own participation in chamber music and experience in orchestral playing. Building on and developing rehearsal skills, and gaining the confidence to apply them to an ensemble can come with experience, but many continue to struggle with these decisions throughout their career.

The opportunities for conductors to train outside formal methods can include training within a music degree, or professional development such as masterclasses. The vast majority of music training institutions in New Zealand and Australia do not provide programmes in conducting and musical directorship in the same systematic way that they provide for instrumental and vocal development; rather, conductor training is available as optional courses within a Music degree. These courses do not offer study at a level which covers technical and musical aspects, as well as rehearsal techniques and the psychological aspects of directing a large ensemble. Consequently, music educators of all skill levels can find themselves insufficiently trained when required to take on a conducting role.

In addition to self-experimentation, there are a number of additional opportunities for conductors of school or youth level orchestras. Some professional orchestras offer an educational programme for conductors in their yearly calendar.<sup>1</sup> Most of these programmes however are usually brief; for example the London Conducting Workshop offers “one work per two-session day in London, and each participant has one 20-minute time slot per work” (London Conducting Workshop website, <https://www.london-conducting-workshop.com>), and therefore are of limited value for long term systematic individual conductor training. These instead aim at briefly working with many conductors for short periods and cannot sustain ongoing development. While there are some professional conductors who do occasionally work with youth and school orchestras, and—by extension—with their conductors, as part of a professional orchestra’s development programme, there is little ongoing development for the conductors of high school and community orchestras including work on areas such as preparation, skills and programming.

Furthermore these training masterclasses for conductors are not always sufficient to educate conductors on rehearsal skills as well as technical skills such as beat patterns. They frequently require set works to be prepared in advance by the trainee, and allow just a short rehearsal time. In the case of the International Conductor’s Initiative in America, and the London Conductor’s Workshop for example, the rehearsal time is 40 minutes. Comments and feedback in these masterclasses focus on a conductor’s technique rather than their interaction with the ensemble. Furthermore, the ensemble

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<sup>1</sup> Examples in New Zealand include the Auckland Philharmonia Orchestra (APO) (<https://www.apo.co.nz>), which offers programmes such as the Inspire Partnership Programme for emerging conductors, performers and composers; the Christchurch Symphony Orchestra (CSO) (<https://www.cso.co.nz>), which offers a workshop for music educators every second or third year; and the New Zealand Symphony Orchestra (NZSO) (<https://www.nzso.co.nz>), which has occasional masterclasses offered by conductors who are currently working with the orchestra. Internationally, organisations such as the American-based International Conducting Institute offer workshops, “these include baton technique, score study, historical interpretations and discussions, and rehearsal techniques” (ICI website, <https://www.conductingworkshop.com>). The London Conducting Workshop (<https://www.london-conducting-workshop.com>) offers intensive workshops for conductors who have previous experience.

is a professional orchestra, so many issues that arise when working with a student level ensemble remain unaddressed.

If an aspiring conductor is seeking training beyond the masterclass and performance situation, there are few opportunities available to them. One option is for the conductor to work towards one of the three Musical Direction Diplomas offered by the Associate Board of the Royal Schools of Music (ABRSM) since the late 1990s.<sup>2</sup> These allow the conductor to measure their success against a specific standard, however examination is not instruction, and it is left to the individual conductor to find a teacher to guide them, or work through the process on their own.

Historically the formal approaches to the education of conductors, especially in the northern hemisphere, included the master-apprentice approach, as exemplified in the historical relationship between Gustav Mahler and Otto Klemperer. A more contemporary example of this is the repetiteur. Australians Simone Young and Stephen Mould have followed this training pathway.<sup>3</sup> Another more recently developed approach is an institution-based conductor-training programme such as at the Sibelius Academy in Finland, which became highly acclaimed from the mid-1970s when Professor Jorma Panula (Finnish conductor, composer and teacher) developed the programme. For many school teachers who wish to develop conducting skills, the level of financial commitment required to enroll in such a course can prove prohibitive. A third approach is the masterclass-style model of conductor training. Masterclasses for conductors are dependent on the educational philosophy of the professional orchestras in the area that the conductor can travel to, or the availability of organisations such as The Australian Band and Orchestral Directors Association (ABODA). Alongside these

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<sup>2</sup> This diploma syllabus assesses the following aspects of ensemble performance preparation: preparing a programme of works; a rehearsal in front of the examiner; a performance of the works; programme notes; an original arrangement of a work for the ensemble.

<sup>3</sup> Young began as a repetiteur and then was mentored at the Cologne Opera by James Conlon, and by Daniel Barenboim at the Berlin State Opera. Mould also worked as a repetiteur (with Opera Australia), before beginning his conducting career.



formal models, one of the most common informal methods of increasing knowledge of conducting techniques and rehearsal processes is to attend rehearsals taken by more experienced conductors.

While the formal approach based in the northern hemisphere is not necessarily feasible for school conductors in New Zealand, an approach is required to support the development of these conductor-educators, and by extension the orchestras that they direct. In New Zealand in the early twenty-first century youth or school orchestral and conductor development still remains under-resourced. The majority of school level conductors in New Zealand (and also internationally) are self-taught; they have largely learned through a process of experimentation. While these musical directors may have a substantial amount of weekly podium time, anecdotally they have little or no tuition or specialist training. Their inevitable conducting and rehearsing faults are reinforced through constant repetition of basic errors in technique. Expectations from performers and audiences are high, in part due to access to online video sharing sites. As the majority of school level conductors receive little or no specialist training, research investigating how best to establish goals; plan, analyse and prepare repertoire; manage the ensemble; and schedule and run rehearsals may be beneficial to the development of these conductor-educators.

### The project

The aim of this thesis therefore is to provide research-based information which can help to fill the gap in the research into development of high school and youth orchestra curriculum development, rehearsal strategies and ensemble management. It does this through first of all evaluating the existing literature available to conductors. Much of the literature in these areas is written by professional conductors and educators working from a practical rather than an academic point (Boult, 1968; Grosbayne, 1973; Green & Malko, 1974; Leinsdorf, 1981; Scherchen, 1989; Colnot, 2007; Reynolds, 2000; Bailey, 2009; Seaman, 2013). Because of this there is a paucity of academic literature available. However, there are studies on concert band pedagogy which can be applied to some aspects of orchestral rehearsal and management.

The heart of this research is a case study which spans three years (2014-2016), and includes ideas derived from the literature which were trialled and the outcomes discussed in reference to the day-to-day work with the case study orchestra, and the long term planning and management of this orchestra. Each of the sections within the first four parts of this project is presented in two halves, the first of which discusses the existing literature (some of which is based on the practical experiences of conductors) and the second, titled 'The case study', documents the trialling of ideas from the literature, through consultation with various conductors and conducting mentors, and the development of tools and resources for the Burnside High School (BHS) Orchestra, and assessment of the outcome of the use of these tools and resources.

This thesis is divided into four areas. Part 1 focuses on the issue of goal setting and repertoire choice, and discusses how these two areas interrelate to allow the conductor to develop the orchestra's technique and musicality. The second part investigates how analysing and preparing repertoire aids the conductor in the rehearsal and in the advancement of the orchestra's performance ability. Part 3 investigates ways to successfully manage the practical parts of the ensemble, including different ensemble layouts, auditioning the ensemble, and creating a mentorship culture within the orchestra. The final part turns its attention to aspects of scheduling and running rehearsals, including challenges that arise during the rehearsal and approaches that maximise learning during these rehearsals. Finally, a conclusion is drawn and future research is identified.

From an early age, I have been fascinated by the role of the conductor. Like many musicians I began my musical study at primary school, initially learning recorder, then clarinet and ultimately studying bassoon at tertiary level. It was during my high school years that I developed an interest in what was happening at the front of the ensemble. This continued at university where I conducted at all opportunities.

I have been teaching music at Burnside High School (BHS) since 1998. After seven years, I returned to study part-time in 2005 which allowed me to complete a Master of Music degree at the University of Melbourne, specialising in conducting. I returned to a further six years as Head of the Music at BHS before reducing my role to focus on conducting. I currently teach conducting at BHS and at the University of Canterbury, and am the conductor of the school orchestra, a developing concert band and the University of Canterbury-Christchurch Youth Orchestra (UC-CYO).

The BHS Music Department has traditionally been well resourced, as music has been a featured part of the school's character for five decades. Although I regard myself as competent at my craft, I realised that there was much more that I could do to develop my skills and effectiveness in musical directorship. Before beginning post-graduate study, my approach to conducting the school orchestra, like many of my peers, was ad hoc, and based on personal taste. This lack of long term planning came at the expense of orchestral goals. This realisation led me to undertake this DMA project in order to focus on further developing my skills and knowledge.

Burnside High School is a large co-educational, decile seven<sup>4</sup> state high school. The BHS Music Programme has been a strong part of the culture of the school since BHS opened in 1960. In 1995, music study at BHS was radically overhauled with the introduction of the Specialist Music Programme (SMP). This programme offers a high quality performance-based music education for gifted and talented<sup>5</sup> students. At BHS, the SMP cohort on average comprises 50 - 60 gifted and talented musicians across five year levels (student ages 12 to 18 years) within the school population (currently 2,600). SMP students are expected to study music as a curriculum subject for at least four years, and attend instrument-specific workshops every week. All SMP students are placed in both small and large performing ensembles specific to their instrument and are required to have at least one individual instrumental or vocal lesson per week from an approved specialist teacher. The majority of these students progress into tertiary music study when they leave high school<sup>6</sup>. Although the BHS orchestra includes some students drawn from outside the SMP, it is a prestigious instrumental performing group at the school and is the primary focus for large ensemble work for the classically trained SMP instrumental students.

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<sup>4</sup> A ten-step scale based on the socio-economic position of a school's student community relative to other schools throughout New Zealand, ten being highest and one being lowest.

<sup>5</sup> 'Gifted and talented' was defined by the US Department of Education in 1993 as "Children and youth with outstanding talent who perform or show the potential for performing at remarkably high levels of accomplishment when compared with others of their age, experience, or environment" (National Society for the Gifted and Talented, retrieved 2014) and is categorised by the New Zealand Ministry of Education as belonging to one of three definitions: the conservative definition is based on a single criterion [sic], such as Music, which usually limits giftedness and talent to a small percentage of the school population (for example, one to three percent); the liberal definition is based on a broader range of criteria and includes between ten and fifteen percent of the school population; and the contemporary definition looks to avoid numerical judgements, and allows for a school's individual interpretation of the concept. The SMP has a cohort of around two percent of the school's population in any given year.

<sup>6</sup> Records are kept of the tertiary institution enrollments of each SMP student graduating from BHS. School statistics from 2011 to 2015 show that 74% of completing students continued into tertiary Music study as their major either in New Zealand or abroad.

The BHS orchestra contains a group of individually monitored SMP instrumental players who have been identified by the department and the school as gifted and talented and these players form the core of the orchestra. The SMP students are integrated into the full music programme in a manner that focuses specifically on their performance skills for five years. The individual nature of the programme allows the staff involved in the orchestra and other ensembles to keep up to date with the student's progress and achievement. Repertoire and seating positions within the orchestra can be based on a thorough knowledge of these students' abilities in any given year.

The orchestra consists of students from all years at the school, all of whom audition for their place. During concerts it performs music that has significance historically, musically and culturally and this includes music from New Zealand, Australia and the Pacific each year. The orchestra also performs for ceremonial occasions such as graduations, and plays in the pit for school musicals.

In a high school orchestra the average age of students remains relatively constant, with an annual turnover of approximately 20%. Turnover of the leadership positions is much higher, as most of these positions are held by performers in their final year of school. It thus follows that if the level of technical ability of the student and amount of music learning remains relatively constant from year to year, then given the changing population of the orchestra, the rate of learning would similarly be constant. Observation of the BHS orchestra by myself and colleagues who have been involved over a number of years suggested otherwise. The orchestra continued to perform more substantial repertoire from year to year. Students appeared to be able to play more musically, with greater emotional grasp, better communication within the ensemble, and with an apparent increase in overall technical skill. This observation made me curious about how an orchestra with a continuously changing cohort within a set age range can increase in collective technical skill, individual player technical skill, musicianship and ensemble communication over time. It raised the question of whether the skill level of the conductor might be affecting the outcomes of the orchestra, and

what a musical director might do to increase their personal level of competence and therefore provide the ensemble with the ability to progress at a greater rate.

## PART 1: PLANNING AND PROGRAMMING

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### 1.1 ESTABLISHING ORCHESTRAL GOALS IN THE SCHOOL ENVIRONMENT

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The first step in setting up an orchestral programme is deciding on goals, which are important because they allow the orchestra and conductor to form a framework around which systematic learning can occur. This chapter focuses on setting goals for a high school orchestra. Previous studies have found that setting goals aids in the technical and musical development of the ensemble (Reynolds, 2000; Budiansky & Foley, 2005; Russell, 2006; Geraldi, 2008). This was tested in the case study at the heart of this thesis. It was found that using four over-arching goal categories enabled the conductor and other staff to assess the on-going progress of the orchestra and influence the learning of the ensemble. The case study confirmed findings that repertoire choice driven by the goals set for the ensemble enhances the rate of learning and engagement of the students. While there are few empirical studies on student orchestral goal setting there are extensive articles written by practicing conductors based on their experience with professional and student orchestras, and these form the basis of the literature review.

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#### 1.1.1 THE LITERATURE

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A common theme in the literature is that orchestral goals should be linked to strengths and weaknesses of the ensemble (both musical and technical). Repertoire choice is then tied in with these goals. Reynolds (2000), Budiansky and Foley (2005), and Geraldi (2008) all assert that orchestral goal setting starts with an inventory of these strengths and weaknesses. The results of this inventory influence the orchestra's core repertoire, aid in structuring the repertoire to enable the ensemble to achieve the set goals, help the development of the students' musical knowledge and create more positive performer experiences. An ensemble will make more substantial progress when repertoire choice is linked to goals. "A well-planned repertoire creates the framework for an excellent

music curriculum that fosters the musical growth of our students.” (Reynolds, 2000, p. 31). These assertions are maintained by practicing conductors, working both with professional and student orchestras. The goals are defined further in Budiansky and Foley (2005) to include defining the role of the ensemble within the institution. Progression of educational developmental goals by enhancing the students’ knowledge of music history and style is emphasised in both Reynolds (2000) and Budiansky and Foley (2005).

The objective of repertoire selection at the secondary school level—and even at the college level—should be to expose students to a rich variety of the best music that will provide them a grounding for a lifetime of artistic appreciation and enjoyment. (Budiansky and Foley, 2005, p.36).

Conversely, Geraldi (2008) suggests that priority be given to a cohesive learning environment for student learning and achievement (Geraldi, 2008, p. 75).

Choosing repertoire to progress an educational development goal (adding to the historical and stylistic knowledge of the student) was suggested by both Reynolds (2000) and Geraldi (2008). To enable this to occur required the educational effect on the players themselves to be kept foremost in the conductor’s mind.

A public school ensemble has a very different purpose from that of a professional orchestra or military band. While Beethoven's Symphony no. 5 or the "Marines' Hymn" are oft-repeated selections at professional or military concerts, they are designed to affect the audience more than the performers.

A public school ensemble has the opposite goal. (Reynolds, 2000, p.32)

Reynolds’ (2000) opinion article proposed that when selecting works for a school or other educational ensemble, the conductor will often have a different goal from that of the conductor leading a professional ensemble. Similarly, Geraldi (2008) contended that conductors use repertoire to systematically develop and structure the curriculum of the ensemble; in repertoire for a school orchestra, orchestral performers’ experiences are prioritised over that of the concert audience.



Performing a wide variety of repertoire was emphasised by Reynolds (2000), Russell (2006), Budiansky and Foley (2005), and Geraldi (2008). Rotating concert repertoire, using a multi-year plan, to address learning outcomes is recommended by Russell (2006) for the full participation duration of all the students in the ensemble. Learning outcomes may vary across the years in which the students participate. Russell's approach of a four-year rotating concert repertoire is designed to ensure students have the opportunity to explore new information, skills, styles, cultures, and outcomes each year without repetition. **Table 1** (p. 4, adapted from Russell, 2006) shows how this could be done in the New Zealand context by scheduling one thematic concert per term to allow the director to focus on a specific genre or style of music. Performing four short concerts per year rather than one full-length concert allows the ensemble to work on a wider breadth of repertoire over the four years that the students were in the ensemble.

However, the formulaic plan outlined, with its goal to set repertoire aligned with the development of the students' musical knowledge (Budiansky & Foley, 2005) is difficult to reconcile with the idea of a core repertoire being set by the current strengths and weaknesses of the orchestra, "Groups of different ability levels will need to have different lists, but great music now exists at all levels" (Geraldi, 2008, p.77) or the idea of prioritising the orchestral performers' experiences.

While audiences believe that concerts are performed for them, concerts actually provide a forum for students to share their musical preparation and education. The challenge lies in engaging the audience while presenting music that was selected to provide musical experiences for the students. (Reynolds, 2000, p. 32).

A conflict may arise if the conductor prioritises student ability as a determinant of the repertoire. Programming repertoire that will appropriately extend the ensemble produces a different set of repertoire choices to that when student learning of the canon is prioritised. Choosing repertoire that keeps these two conflicting priorities in balance is the challenge for the conductor.

**Table 1***Four year programming plan*

Four year programming plan		
<b>Year 1</b>	Concert one (April)	Classical era
	Concert two (July)	Opera and oratorio
	Concert three (September)	Jazz
	Concert four (November)	Student compositions and chamber music
<b>Year 2</b>	Concert one (April)	Baroque era
	Concert two (July)	Musical (Pit Performance)
	Concert three (September)	Concerti
	Concert four (November)	Student compositions and chamber music
<b>Year 3</b>	Concert one (April)	Renaissance era
	Concert two (July)	Rock and pop
	Concert three (September)	Contemporary era
	Concert four (November)	Student compositions and chamber music
<b>Year 4</b>	Concert one (April)	Romantic era
	Concert two (July)	Country, mariachi, bluegrass, Irish or similar
	Concert three (September)	Atonal music
	Concert four (November)	Student compositions and chamber music

NOTE. Derived from 'Building curriculum based concerts', (Russell, 2006, p. 36) adapted to fit the New Zealand secondary school year.

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### 1.1.2 THE CASE STUDY

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Based on the literature above, four types of ensemble goals to aid in repertoire choice were established for the 2014 BHS Orchestra. The goal categories were:

1. Musical goal (concert): to be ready to perform concerts in which the orchestra takes a primary performing role.
2. Musical goal (functional): to be ready to provide quality performances for functional roles, that is where the ensemble has a secondary or supporting role, for example a graduation.
3. Developmental goal (educational): to build repertoire capability and stylistic understanding.
4. Developmental goal (technical): to address the technical needs and enhance individual and ensemble performing quality.

Beginning with Goals 1 and 2, based on Budiansky and Foley's (2005) findings that defining the role of the ensemble within the institution was integral to goal setting, the performance requirements for the BHS Orchestra were structured around annual events organised by the school. The process of goal setting enabled the staff involved with the orchestra to decide on the type of knowledge that students in each section of the ensemble should acquire, the depth to which the knowledge should be taught, and following Gerald's (2008) suggestions, the teaching order that would allow the most learning to occur.

Which of the pieces needing preparation would be best to target first, and what is the conceptual content of that work? What other works might feed the development of those concepts and prepare students to perform this core work? (Gerald, 2008, p. 77)

These questions were addressed with the BHS Orchestra through the following four goals.

### **Goal 1: Musical goal (concert)**

**To be ready to perform concerts in which the orchestra takes a primary performing role.**

Setting this goal began with establishing the number and dates of performances. The number depended on many factors and was not solely at my discretion, but dictated by an over-arching set of musical events during the year. In 2014 for the BHS Music Department (in New Zealand the school year starts at the end of January and finishes in early December), these annual events included participation in school music competitions, such as Chamber Music New Zealand's National Contest (June to August), New Zealand Choral Federation's The Big Sing (June to August) and Ara JazzQuest (September). While these competitions do not involve the orchestra, members of the orchestra are involved in each of the competing ensembles. The repertoire presented in these competitions provide much of the performing focus for the participating ensembles during the year.<sup>7</sup> The Christchurch Orchestral Festival gives students an opportunity to be mentored by members of the city's professional orchestra. However, because of the time restrictions in externally managed events, the main playing focus for the BHS Orchestra is likely to occur in the main concerts throughout the year, rather than these competitions or festivals.

When considering how best to guide the BHS Orchestra through a comprehensive set of works, the musical and technical requirements of the individual sections of the orchestra needed to be addressed. In this ensemble, there can be approximately 90 performers who will react individually to any set of guidelines. The multi-year rotational repertoire plan (Russell, 2006) required a commitment by the institution to schedule major cross curricular endeavours such as an opera or a musical in specific years. In the New Zealand

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<sup>7</sup> There is only one orchestral competition (the KBB Festival) in New Zealand, held in Auckland (some 1000 kilometres away from Christchurch where the BHS Orchestra is based). The cost and difficulty associated with travelling to this competition every year is prohibitive for the BHS Orchestra.

context, a more flexible approach for the BHS Orchestra was used, as the orchestra was required to align with the school's year-to-year plan.

**Goal 2: Musical goal (functional)**

**To be ready to provide quality performances for functional roles, for example where the ensemble has a secondary or supporting role.**

Functional roles provided valuable benefits to the orchestra and the pieces required for these roles were an inextricable part of the orchestra's curriculum for the year. Performing during the school's graduation ceremony was a regular duty of the BHS Orchestra. As well as a featured item in the programme, the music required consisted of a processional, a recessional and accompanying the National Anthem. While it was simpler to use the same repertoire from year to year for the functional aspects of the graduation, this ceremony presented an opportunity to learn two more works each year that did not fit into concerts from Goal 1. Restrictions placed on repertoire selection because of the functional requirements helped focus the choice of work for both the processional and the recessional.

The functional role of the BHS Orchestra can be highly varied from year to year, as part of the function of the orchestra is to "serve in the school environment" (Budiansky & Foley, 2005, p. 22). Aside from the school's graduation ceremony in November, in some years there was a greater expectation, for example in 2015 the orchestra also performed in a Seminar recital, played in the pit for the school musical, and performed as part of a Douglas Lilburn Centenary concert. Based on Gerald's (2008) findings that conductors should choose works from a variety of historical periods (including non-standard scorings), the case study found that inclusion in these functional roles gave the students a breadth of experience that would be more difficult to achieve if only performing at orchestral concerts.

### **Goal 3: Developmental goal (educational)**

**To build repertoire capability and stylistic understanding.**

Goal 3 was based on the findings of Reynolds (2000), Budiansky and Foley (2005) and Russell (2006), that repertoire in a school ensemble be designed to enhance the experience for the performer of the ensemble before that of the audience. This includes considering different styles, nationalities and time periods in music.

When considering repertoire to help develop the stylistic understanding of the BHS Orchestra, I used a similar model to that of Russell (2006), adapted to fit the five years that the orchestral performers may spend in the ensemble, rather than the four years in Russell's model. The aim was to find a way to systematically incorporate a wide range of styles, whilst still not becoming too restricted by the more formulaic structure suggested by Russell. Instead of developing a model to enhance the musical and stylistic understanding of a specifically targeted style in any given period of time, a tracking system was developed to ensure that BHS players would perform a range of repertoire across the five years that they might spend in the orchestra, with the aim that the experience provided by the chosen repertoire might provide both educational development and performer enjoyment. The case study showed that by using the **Programme Planning Diagram** (Appendix 2, p. 159), the orchestra performed a wider range of repertoire than in previous years, the repertoire aligned with the chosen goals, and students engaged with unfamiliar works more readily. Use of the **Programme Planning Diagram** is discussed in 1.2.2.

### **Goal 4: Developmental goal (technical)**

**To address the technical needs and enhance individual and ensemble performing quality.**

Each year started with the creation of an inventory of technical strengths and weaknesses within the ensemble, as suggested by Gerdner (2008). The inventory focused on each family or section in the orchestra separately, which allowed decisions on the

future direction for the ensemble to be consistent with the ability of the current players. Programming works that encouraged performers to enhance their own technique was considered in order to allow the orchestra to increase the level at which it was able to perform.

Budiansky and Foley (2005) emphasised the selection of repertoire which would develop students' artistic sensibilities within a German post-romantic aesthetic. However in the BHS Orchestra (and likely for most NZ school orchestras), it was found that a broader musical experience educating students on a wider variety of historical periods and nationalities was equally important. Consideration was also given to choosing repertoire that would enhance the ensemble's technical knowledge, especially elements such as intonation, tone and dynamic control, while also addressing the requirements of Goal 3.

Developing and addressing these four goal categories for the BHS Orchestra provided me with a way to methodically structure the learning process for this ensemble and to balance the musical with the developmental. The goals reflected the need to organise and prioritise the delivery of curricula for the students in a way that allowed the orchestra to experience a wide range of orchestral repertoire, while still maximising musical and technical progress. These goals aimed to consider the educational effect on the performer, including the students' knowledge of music history; the role and requirements of the ensemble within the institution; the learning outcomes for the students; and the possibility of the orchestra performing multiple times in one year. The appeal of the works to the audience, balanced programmes, player ability and musical knowledge all formed a part of the base of the repertoire choices.

Russell's (2006) sixteen part approach (as seen in **Table 1**, p. 4) covered a broad range of styles and periods across the four year cycle. However, it did not allow freedom to provide scope for other priorities such as: making the most of a gifted student in a specific year; maintaining an equitable amount of rehearsal time for all students; performing in specific functional roles; and developing targeted techniques for each section. I considered these points to be important elements when selecting repertoire

for the BHS Orchestra while still allowing for development of the ensemble through goal setting. Instead I used Russell's "cycle of years" plan to develop the **Programme Planning Diagram**, which will be discussed in 1.2.2.



**Table 2***Goal setting for three years*

<b>Goal setting for three years</b>			
	<b>2014</b>	<b>2015</b>	<b>2016</b>
<b>Goal 1</b> Musical goal (concert)	<ul style="list-style-type: none"> <li>• 20 minute performance in a mixed concert in April</li> <li>• 20 minute concert and workshop in September</li> <li>• Full length concert in September</li> </ul>	<ul style="list-style-type: none"> <li>• 20 minute performance in a mixed concert in April</li> <li>• 20 minute concert and workshop in September</li> <li>• Full length concert in September</li> <li>• Recording session of three works in November</li> </ul>	<ul style="list-style-type: none"> <li>• 20 minute performance in a mixed concert in May</li> <li>• 20 minute concert and workshop in September</li> <li>• Full length concert in September</li> <li>• Recording session of three works in November</li> </ul>
<b>Goal 2</b> Musical goal (functional)	<ul style="list-style-type: none"> <li>• Ceremonial music and one item for a graduation ceremony in November</li> </ul>	<ul style="list-style-type: none"> <li>• Participation in a Seminar recital for this project in June</li> <li>• Ceremonial music and one item for a graduation ceremony in November</li> <li>• Pit orchestra for the school musical</li> <li>• Performance of one work in a Douglas Lilburn Centenary concert in November</li> </ul>	<ul style="list-style-type: none"> <li>• Ceremonial music and one item for a graduation ceremony in November</li> </ul>
<b>Goal 3</b> Developmental goal (educational)	<ul style="list-style-type: none"> <li>• Include music from the classical period to work towards a classical symphony</li> <li>• Introduce students to at least one New Zealand composer</li> </ul>	<ul style="list-style-type: none"> <li>• Perform a classical symphony</li> <li>• Introduce students to New Zealand Composer Douglas Lilburn as a centenary celebration.</li> <li>• Introduce students to a selected opera aria showcasing a singer</li> </ul>	<ul style="list-style-type: none"> <li>• Introduce students to at least one New Zealand composer</li> <li>• Use technology to increase the rate of learning in the orchestra</li> <li>• Introduce students to a selected opera aria showcasing two singers</li> </ul>
<b>Goal 4</b> Developmental goal (technical)	<ul style="list-style-type: none"> <li>• Create a sound that allows the harmony notes to be balanced against the melodic notes and sounds 'warmer' in the string section</li> <li>• Encourage an approach to important melodic lines in the woodwind that is more like that of a soloist.</li> <li>• Work on tuning challenges in the low brass</li> <li>• Create a broader range of skills in the percussion section</li> </ul>	<ul style="list-style-type: none"> <li>• Continue work with the string section on a warm sound, and aim for a better balanced string sound</li> <li>• Continue work with the woodwind section to play as soloists.</li> <li>• Encourage a greater sense of unified articulation in the brass section along with developing a strong sense of leadership from key players</li> <li>• Work on a sense of flamboyance in the percussion section's performance</li> </ul>	<ul style="list-style-type: none"> <li>• Create a string sound that can change depending on the composer's nationality</li> <li>• Develop a woodwind sound that moves seamlessly from solo to ensemble playing when required</li> <li>• Continue working on a unified brass sound with greater rhythmic challenges</li> <li>• Bring together the 2014 and 2015 percussion focuses to attain a sense of charismatic performance across a wide range of traditional and less conventional percussion instruments.</li> </ul>

**Table 2** (p. 11) shows the goals set for the BHS orchestra across the three-year case study. Setting these goals included discussion in each preceding year with the music teachers who work with the orchestra on a regular basis. Annual meetings allowed discussion of repertoire, orchestral personnel, performance dates and curriculum needs. Performance dates in the case of BHS were usually set by considering the requirements of outside agencies, the management of the department, faculty and school. A detailed cycle of reflection and goal-setting involving the four members of staff occurs in December each year. Each staff member is assigned to one section of the orchestra (strings, woodwind, brass and percussion) for sectional rehearsals and placement within the orchestra. The orchestra's progress towards the set goals are discussed and new goals are considered. The orchestral goals were found to be important because they ensured the orchestra was ready to perform at both concerts and in institutional roles. Goals ensured stylistic understanding, was developed systematically and that technical needs for both individual and ensemble were addressed.

The case study confirmed four aspects emphasised in the literature; setting goals is important, evaluating the current players is needed in order to set goals, repertoire is linked to goals, and a system is required to ensure that variation in repertoire is maintained.

Although all these aspects were successfully trialled in the case study, the literature did not account for the needs of each individual player. Significant progress was found to occur when the needs of the individual strongly influenced the needs and goals of the ensemble. It is then possible to focus on the specifics of programming repertoire for a school or youth orchestra.

## 1.2 PROGRAMMING REPERTOIRE FOR EFFECTIVE PROGRESSION

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Repertoire choices are directly connected to goals. This is because set events and responsibilities dictate to some extent the major performing milestones of the year; repertoire enhances the musical understanding of students; and repertoire aids in technical development in areas such as tone quality. By balancing the needs of the ensemble (musical, social and institutional), performances may be scheduled to frame the year's learning, and meet both concert and functional goals.

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### 1.2.1 THE LITERATURE

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The prevalent theme in the literature is that selecting repertoire in order to enhance the musical understanding of students requires the conductor to choose works that allow the students to advance their individual and ensemble skills (Moore & Collier, 1968; Byo, 1990; Reynolds 2000; Hopkins, 2013). Ideal works satisfy both the educational and technical developmental goals (Goal categories 3 and 4), while still achieving the performance expectations arising from Goal categories 1 and 2 (as discussed in 1.1.2).

Creating a historical and cultural context for students is attainable through a structured curriculum of pieces. Moore and Collier's (1968) findings showed that enrichment and education of junior high school orchestra students was possible through repertoire choice. Five educators and conductors were asked to list a selection of repertoire they believed would improve and extend orchestral repertoire choices for students aged 10-14 years. Each of what they considered the principal periods of orchestral composition was equally represented in the repertoire list compiled and organised into three broad categories of difficulty. The principal periods identified by this study have further developed since 1968 with a wider understanding of music history, a greater acceptance of different nationalities and influences, and have led to a greater range of repertoire for consideration (Byo, 1990; Russell, 2006, Geraldi, 2008). This list also included a number of arrangements with a specific focus on orchestras from the junior high school

years rather than the upper year levels of the high school. Examples included Handel's *Fireworks Music* (1749), arranged by Philip Gordon and Haydn's *Divertimento on St. Anthony's Chorale* (1873) arranged by David Stone.

Repertoire that encourages students to listen was found by both Moore and Collier (1968) and Byo (1990) to include "an appropriate balance of contrast and repetition, a well-planned structure, and interesting individual parts" (Byo, 1990, p. 44). Performing and listening to this repertoire not only increased the students' knowledge of music history, but also strengthened their understanding of rhythm, quality of sound, blend and balance, and phrasing and intonation.

Quality of repertoire is widely recognised in the literature as it allows for breadth and depth in the student's experiences. Reynolds (2000) stated that "a well-planned repertoire creates the framework for an excellent music curriculum that fosters the musical growth of our students" (Reynolds, 2000, p. 31). Reynolds, like Moore and Collier (1968) and Byo (1990), suggested that selecting the "finest repertoire" (Reynolds, 2000, p. 31) was needed in order to educate music students. He suggested the consideration of both student and audience preference, and queried the impact of time restraints on the ensemble's rehearsal. While Reynolds was mindful of the context in which this repertoire is being developed, in a twenty-first century New Zealand context, the scope has expanded to include contemporary works, and also music written by New Zealand composers.

Like Reynolds (2000) and Moore and Collier (1968), Colnot (2007) also recommends that the repertoire selected should be considered as "substantial" (Colnot, 2007, p. 108). He also recommended that repertoire choice for an orchestra take elements of chamber playing into consideration. Focusing on rehearsal and chamber music rehearsal techniques, Colnot found from his experience as assistant conductor with the West-Eastern Divan Workshops for young musicians (although these students are at a very different level from those in the case study), under Daniel Barenboim, and as principal

conductor of the Chicago Symphony, that student orchestral players benefit from an approach to playing that is closer in communication to that taken by chamber musicians. He states that benefits of this style of rehearsal include a greater unity of the elements identified by Byo (1990) such as:

- tone quality
- articulation
- phrasing
- dynamics
- rhythmic precision

Developing a model by which to plan an orchestra's repertoire, was discussed by Geraldini (2008), who similar to Moore and Collier (1968), did not give examples of a specific orchestra's programme. He instead took a business leadership model developed by business leader and teacher Robert Quinn (1996) and applied it to a model for musical leadership. The model included a recommendation that the curriculum be designed to aid the development of 15-20 specific and targeted works representing the repertoire that all of the students will play over a period of several years. Like Moore and Collier (1968), he suggests repertoire be chosen from all historical periods and also with a range of nationalities.

Balancing styles and musical features when choosing repertoire is agreed on by both Reynolds (2000) and Geraldini (2008). Reynolds' feature list was longer than that of Geraldini's and also categorised works according to musical elements. Unlike Geraldini's list, Reynolds' included: matching styles; attack and release; pitch; timbre; volume; intensity; and tone quality. Geraldini and Reynolds also agreed on the importance of developing a list of core repertoire. Furthermore, Geraldini proposed that these lists combine to form a larger overall repertoire plan for the institution that the ensemble belonged to. From Geraldini's perspective the overall repertoire plan encompassed contributions from each individual programme within the institution. Unlike Moore and Collier (1968), who stated their own list of "the best orchestral literature" (Moore & Collier, 1968, p. 15),

Geraldi recommended a range of guidelines that allowed works to be grouped in this category without being so prescriptive. Extolling the virtues of formal, rhythmic, harmonic, and melodic creativity, they were to be “structured but not overly predictable, and demonstrate the composer's imagination” (Geraldi, 2008, p. 77). He stated that “variety keeps everyone interested - the audience, the ensemble, and the conductor. Balance difficult with easy, dissonant with consonant, rhythmic with melodic, long with short, and descriptive with concrete” (Geraldi, 2008, p. 78).

The importance of repertoire choice is significant in the musical and technical development of any orchestra. Critiquing the repertoire choices made by the National High School Orchestra in America, Hash (2009) details instrumental make-up of the orchestra and repertoire lists for this ensemble. A review of the programming of this orchestra over a period of time by Mason (as cited in Hash, 2009) criticised the approach of giving the students repertoire that was too challenging and required skills above their ability to manage the musical interpretation needed for each piece.

The difficulty of a piece of repertoire influences the engagement of the ensemble during rehearsals and performances. Hopkins (2013) also raises the issue of creating a concert programme that is either too long or unrelenting for the audiences' attention span, or too difficult for performers' current technical level. He recommends that the ensemble should be able to sight-read the new piece, and be able to get from beginning to end without too much difficulty to check that the conductor is not stretching the ability of the performers more than is appropriate with repertoire choice. Assessing the level of the ensemble in order to find the appropriate repertoire can be achieved by auditioning players every year. (Hopkins, 2013). The placement of the performers within the group was also seen as critical to the successful working of the ensemble. Repertoire would then be graded each year that it is performed and a record kept of past repertoire and the level of difficulty. Once the ensemble plays through a work, a level of difficulty can be assigned to the work for that year.

Hopkins (2013) extended Csikszentmihalyi's (1991) idea of individual flow to collective performance flow by ensembles to maximise the concentration period for a performer allowing an intense period of focus during the rehearsal. "Flow Theory" describes a state in which a person feels complete absorption in an activity for a period of time. This theory has been cited across a wide number of different fields of learning. Six factors have been identified that lead to the experience of flow (Csikszentmihalyi, 1991, p.90) these include:

- intense absorption in the task or action
- a unification of both the action and the awareness of taking the action
- a lack of self-consciousness during the task
- a sense of individual control over the activity
- an altered sense of time
- a sense of reward in accomplishing the activity

For the orchestral player, "flow" may manifest itself when the performance reaches a point of maximum cohesion. In this situation the player may find that the technical considerations, the emotional shape of the music and the blend with the surrounding ensemble all become part of one over-arching experience. Csikszentmihalyi states that an individual requires the combination of these elements to achieve flow during their activity. "Central to flow theory is that we all place value in the 'optimal experience', a feeling of being in control of our actions, leading to a deep sense of enjoyment that is long cherished" (Csikszentmihalyi, 1991, p. 14).

The chosen musical repertoire should expand musical understanding about composers, historical periods and nationalities, musical genre or style. Hopkins (2013) encourages using these in order to develop technical skills similar to those identified by Colnot (2007), categorising works into five levels of difficulty with the optimal development occurring at level three. Conductors should be cautious not to over-stretch the players.

"Flow is most likely to occur when there is a balance between skill and challenge. If a student or ensemble is given a goal that is unattainable because technical challenges of the music are too great for the ensemble then they will

struggle to maintain a musical regard for intonation, tone, rhythm, and expression. At this point the student or ensemble will experience anxiety and lose motivation for learning. Optimum motivation occurs when skills and goal difficulty are matched". (Hopkins, 2013, p.68)

Investigating and understanding a wide range of styles, including lesser-performed living composers can lead to conductor and ensemble growth and development (Reynolds, 2000). Performing works in unfamiliar styles can lead conductors to spend time investigating repertoire that indirectly affects the day-to-day teaching of the ensemble. When music of depth and substance is chosen, the reward for the students is "a deepening appreciation for music" (Reynolds, 2000, p. 33).

A working school orchestra produces many resources during the performance preparation of the ensemble. While this issue has not been widely discussed in the literature yet, both Geraldini (2008) and Gillis (2008) argue that the conductor should keep a record of repertoire information. However, storage and access to these resources may become problematic as school orchestras often bridge the gap between professional orchestras and school systems. While some schools may have use of a music librarian to aid in the management of these resources, in many schools it is the conductor who has to file and manage the scores and parts required by the ensemble. There may not be sufficient funds or time to consider organisations such as the Major Orchestra Librarians' Association (MOLA), who facilitate communication between professional performance librarians, through education and assistance, which is more widely used by professional performance librarians. Online catalogues such as MusicLibrarian (<http://www.musiclibrarian.net>) allow the conductor to access a web-based sheet-music cataloguing system that is designed for music ensembles such as bands, choirs and orchestras. While other comprehensive digital organisation systems such as OPAS (the Orchestra Planning and Administration System) exist, these comprehensive systems are financially inaccessible for a high school or youth orchestra.



Open access to public domain scores from sites such as the International Music Score Library Project (IMSLP) (<http://imslp.org>) which offer free scores allow institutions with a limited budget for music to perform a much wider variety of music than previously available<sup>8</sup>. These sites enhance the conductor's ability to select a variety of repertoire as advocated by Moore and Collier (1968), Byo (1990), Reynolds, (2000) and Hopkins (2013). Online music hire and rental sites such as Boosey and Hawkes (<https://www.boosey.com>) offer digital scores that are still under copyright to be accessed for listening and viewing. Also available are the New York Philharmonic Leon Levy Digital Archives (<https://archives.nyphil.org/>) which allow a conductor to view annotated scores.

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### 1.2.2 THE CASE STUDY

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Choosing repertoire for the BHS Orchestra required consideration of the specific technical skills then orchestral members needed to address, and also consideration of what the orchestra would be able to perform musically and with a sense of accomplishment. In the context of the four established BHS Orchestra goal categories (concert, functional, education and technical), I began developing a system for repertoire selection that allowed me to consider multiple factors that I considered integral to ensuring that the BHS Orchestra was performing works that not only covered a range of style and genre, but that took the recommendations of Hopkins (2013) into account. In 2014, in order to consider his warnings of over-programming either in length or difficulty, I compiled a set of repertoire that had a fixed level for each work, using already established repertoire lists from the sources above. The aim of the list was to reconcile works with graded repertoire lists that were already published. To allow the ensemble to progress, some challenge should be present in each work, although in past years I had occasionally discovered that the orchestra was unable to learn a piece that I had selected, due to the level of difficulty. In 2015, one movement of Beethoven's

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<sup>8</sup> This space is rapidly changing and other sites include; Musicnotes (<https://www.musicnotes.com>), 8notes (<https://www.8notes.com>), Virtual Sheet Music (<https://www.virtualsheetmusic.com>).

“Symphony No. 7” proved to be overly-challenging for the BHS Orchestra. The system for repertoire selection for the BHS Orchestra included the creation of two resources:

1. **Compiled Repertoire List** (Appendix 1, p. 126)

2. **Programme Planning Diagram** (Appendix 2, p.159)

Using these to find works that would fulfil the goals set for the orchestra allowed a more systematic approach to repertoire selection.

The **Compiled Repertoire List** was created by merging a variety of graded lists of repertoire such as those found in Moore and Collier (1968), ABRSM (a list of repertoire graded for the three levels of the Musical Direction diploma level examination), and the American and Australian state festival lists. The ABRSM repertoire list had an emphasis on the Western canon and did not include compositions from New Zealand or Australia. It did give a set of graded works for symphony, chamber and string orchestra that enabled musical directors to consider works of comparative standard. High School and Collegiate competition lists from America also provided extensive lists of repertoire that were broadly graded as to ensemble difficulty, although some states did not have a category for orchestral competition at all. Finding non-American graded repertoire lists specifically for high school or youth orchestra musicians proved challenging. Hence, the twentieth century repertoire on the list is currently heavily dominated by American composers. Australian competitions were also a source of graded repertoire lists, although there were comparatively few of these. Unlike other comprehensive guides to orchestral works (Daniels, 2005; Meyer, 2011) my aim was to ensure that the orchestra was performing works at an appropriate and identified level.

A spreadsheet of repertoire was developed to advance the level of the BHS Orchestra, based on the idea of Moore and Collier’s (1968) list of appropriate works for Junior High School and Hopkins (2013) yearly assessment of the orchestra’s level. Moore and Collier’s pedagogical assessments of a work’s appropriateness are heavily weighted towards string pedagogy, rather than the needs of the other orchestral sections and were considered as only one part of a more complex set of repertoire. Using this continuously evolving **Compiled Repertoire List** enabled me to track the placement of

the BHS Orchestra in these levels. The list is formatted as a spreadsheet to enable a search using different criteria. Historical and national context have been added to provide additional information for the conductor's search. The resultant **Compiled Repertoire List** categorises works into six levels of difficulty from Level One (L1) (includes easy multi-player arrangements and specifically written repertoire for beginner orchestras) to Level Six (L6) (pieces usually only attempted by professional orchestras or very high level amateur ensembles). These levels, based on the above criteria were calculated to one decimal place.

Using the **Compiled Repertoire List** and comparing works that the BHS Orchestra has performed in the past provided an awareness of the general level of the orchestra. Rather than deciding on one particular level, for example, the orchestra is L4, I found it preferable to come up with a range, for example, the orchestra could perform works in the L3-L5 range. The orchestra found L5 repertoire challenging, and could easily sight-read, but still enjoyed the musical challenges of L3. Therefore the range for the 2014 BHS Orchestra was set between L3 and L5. I found that it was important to reassess the level of the BHS Orchestra on a yearly basis, so as to best meet their performing needs.

Assessing the musical and technical level of the orchestra was undertaken annually as the orchestra could vary substantially from year to year depending on the strength of the outgoing and incoming players. Then repertoire for the Orchestra was chosen within this range and the order of ensemble learning was considered. By considering the year's repertoire as a systematic sequence for learning, the rate of learning of the ensemble seemed to increase. In the high school environment there needed to be a certain amount of flexibility to cope with outside influences on rehearsal time.

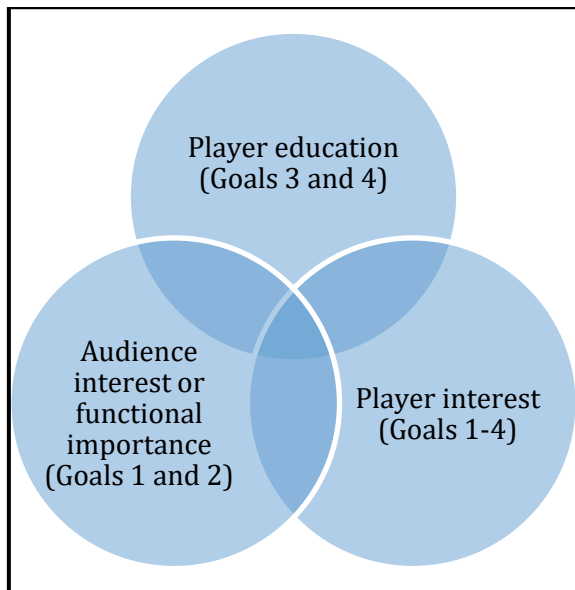
As discussed in the background to the case study orchestra (p. ix) observation of the orchestra by the staff involved indicated that the orchestra was capable of performing more substantial repertoire from year to year; with a greater emotional grasp, better communication, and an increase in technical skill. In 2014 the BHS Orchestra was able to perform music in a range between L3 and L5. Music that was graded at L4 accounted

for about 70% of the orchestra's repertoire. About 20% would then be easier (L3), so the students feel a sense of instant success. In 2014 about 10% was L5 to give the performers a longer term challenge. The 2015 BHS Orchestra was at a similar level, with regard to the difficulty of the music; however, the rate of learning seemed to be faster. In 2016 there was an obvious increase in engagement with more difficult repertoire. L3 works no longer had as much engagement from the students, and they began to react to L4 pieces in the manner that they had with L3 in the previous two years. Upon reflection, in 2016 the range level of the BHS Orchestra was actually more like L3.5 to L5.5.

Balancing the needs of all the interested parties to find repertoire for the BHS Orchestra that would enhance both learning for the ensemble and the listening needs of the audience was important; however, the learning needs of the student come before the programming needs of the audience (Reynolds, 2000). While technical skill is needed to accomplish the aesthetic goals of the music, the purpose is not to present the audience with a relentless technical display from selected players (leaving the less experienced players struggling to maintain their place in the music), but to showcase the composer's music and the musical performance abilities of all the players. In **Figure 1** (p. 23), Goals One and Two were addressed within the areas of audience interest and functional importance. Goals Three and Four were addressed within player education. Player interest did not relate to any one particular goal, but sat across all of them as a global consideration. While I did not seek out repertoire that was well-known and popular with students, and audience members, I did try to consider appeal on some level to some of the players. Many student performers found that music from styles with which they were unfamiliar did not appeal at first, but as their engagement with the music developed, so did their appreciation of it.

**Figure 1**

*Finding a Balance in Repertoire*



The ideal work for the BHS Orchestra sat in the middle section of this diagram. Finding this repertoire proved challenging, and a piece which occupied at least two categories seemed appropriate to consider for the orchestra.

The BHS Orchestra's programme of repertoire also needed to appeal to the audience or the ensemble could become disenchanted with the audience's lack of engagement in the performance. The students enjoyed the audience acknowledgement that accompanied an interesting and compelling performance. In the BHS Orchestra, it has not been uncommon for orchestra members to have altered their view of contemporary repertoire as a result of the audience appreciation they experienced. This phenomenon may be particularly obvious in relation to works that are outside the more traditional or straightforward styles, where the overall effects on the listener are not necessarily obvious from an individual player perspective. The sense of appreciation may then translate to a greater sense of openness when approaching similar musical works in the future. Works with highly repetitive or slow moving individual lines such as *Cantus in Memoriam Benjamin Britten* (1977) by Arvo Pärt, are examples of this. An inexperienced

player may not understand how their individual line contributes to the work as a whole, but will respond positively to the interest and engagement of the audience during the performance. A balance of both the developmental needs of the player and the engagement of the audience was highly desirable.

The **Programme Planning Diagram (Figure 2, p.27)** was developed as a tool that enabled an overview of one or multiple concerts or years within an over-arching curriculum for the ensemble. Reynolds (2000) and Russell's (2006) idea of a framework to aid in musical growth for students was helpful when considering an overview of repertoire planning. For the BHS Orchestra to continue to improve, I looked for a practical way in which to plan and track the orchestra's knowledge of different styles of music, and to use elements present in works from specific periods in music history to improve the ensemble's technical capability. Historical eras and nationalities are of the highest importance (Moore & Collier, 1968; Byo, 1990; Reynolds 2000; Hopkins, 2013) with the five other considerations of secondary importance:

- orchestration
- structure and duration
- style or musical concept
- tempo
- level of difficulty

These categories were designed to allow the BHS Orchestra to explore multiple historical periods, nationalities, styles, timbral choices, and their associated challenges through repertoire choice. Ideally each member of the ensemble would have experienced each category at least once during their school orchestral career. The collective needs of the ensemble are the outcome of the assessment of the individual needs. Works that were based on regional styles, or could be categorised in other ways were easily accommodated if necessary. Any work that was placed in the **Programme Planning Diagram** was thought of with reference to the orchestra's goals and **Figure 1 (p. 23)**. The process of repertoire planning was considered in terms of a gradual accumulation from

different historical periods over the course of several years, rather than trying to perform a wide range of works on a concert-by-concert basis (Geraldi, 2008). While Moore and Collier's list was divided into four historical periods, it may be more useful to consider this as a continuum and choose repertoire that focuses students on a particular style or historical elements. However to be consistent with categorisation by publicists and in competitive lists, broad categories have been utilised for this diagram.

Accessing scores and parts for repertoire to be performed became easier during the case study as music performed by the BHS Orchestra came from a number of sources; donations, purchased in paper form, purchased in digital form, hired, or downloaded free from an online source. The quality of the music varied considerably depending on the source. Finding a way to ensure that students were given music that was legible was time consuming; however based on Ulrich (1993), time was spent during the case study preparing music for rehearsals. This included ensuring that parts were clean, legible, had matching rehearsal markings or bar numbers, and were collated in a manner that enabled smooth page turns. The time previously wasted in rehearsals with illegible music, lack of rehearsal marks or bar numbers offset the time spent getting the music ready.

Storing resources generated during the case study was trialled based on the advice of Geraldi (2008) and Gillis (2008). Although Gillis (2008) argued that each ensemble has a specific filing system, the library in the Music Department at BHS is consolidated into a section for each ensemble type; for example orchestra, concert band, string orchestra. The resources collected were more substantial than just orchestral scores and parts, and included the following:

- analytical material
- programme planning diagrams
- annotated scores
- bowed string parts

Although the BHS orchestra did not repeat repertoire during this time, there have been works, performed by other ensembles, which used resources created during the case study.

Findings from the case study confirmed that keeping the resources for each work, while time consuming, did create more efficient rehearsals due to greater conductor assurance. Creating a body of annotated work such as this to draw on in future allowed a more in-depth analysis of these pieces that built on the work that had been previously studied.



**Figure 2**

*Programme Planning Diagram*

	Russian	German	French	Italian	English	The Americas	New Zealand Australian Pasifika	Scandinavian	Other (specify)
Baroque and earlier									
Classical									
Romantic									
Pre-1945									
Post-1945									

ORCHESTRATION	STRUCTURE / DURATION	STYLE/ MUSICAL CONCEPT (each piece may have more than one possible symbol)	TEMPO	LEVEL OF DIFFICULTY
<input type="checkbox"/> Work with a soloist <input checked="" type="checkbox"/> Fully orchestrated <input type="checkbox"/> Small orchestra or section	<input type="radio"/> Overture <input checked="" type="radio"/> Symphonic / Large scale work <input checked="" type="radio"/> Suite / Sequential <input type="radio"/> Other single movement works (less than 10 minutes)	<input type="checkbox"/> Programmatic <input checked="" type="checkbox"/> Absolute <input checked="" type="checkbox"/> Post-tonal and/or extended techniques	* Slow * Fast * Varied	1      Easy ↑ ↓ 6      Challenging

Using the **Programme Planning Diagram** allowed me to consider the year as a whole, not just the main concert or concerts, and to also plan across several years. This allowed functional pieces and any extra events in the orchestra's year to be woven into the learning opportunities for the orchestra across the whole year. Planning this in advance allowed me to keep a varied approach to repertoire across a number of either concerts or years. Multiple **Programme Planning Diagrams** allow an overview of several years, an overview of one year, and if needed, one for each major concert throughout the year. Composers and work titles were entered into the corresponding box of musical era and nationality, and then symbols are added to broadly categorise each piece. This allows the conductor to see at a glance the variety of orchestration, structures, styles, tempi and technical difficulty. Variety of tempi and orchestration aided audience interest within the practical limits of the orchestra.

The BHS Orchestra **Programme Planning Diagrams** for 2014-2016 both fully compiled and for each individual year may be seen in Appendix 2 (p. 159).

Programming works with stylistic variety for the BHS Orchestra has also included working with a soloist, which has been an important part of the BHS Orchestra's development. A work with a soloist does not have to mean accompanying a concerto, although when the orchestra has been fortunate enough to have a soloist capable of this then it has proved to be a valuable experience for both the soloist and the orchestra. Works with soloists performed by the BHS Orchestra have included concerto movements, smaller scale solo works, for example Vaughan Williams *The Lark Ascending*, arias and duets, such as Puccini's 'O Mio Babbino Caro' from *Gianni Schicchi* (1918), and Léo Delibes' 'Sous le dôme épais' (the Flower Duet ) from *Lakmé* (1881-2), larger works that contain a small solo section, for example the 2nd movement of Khatachurian's *Masquerade Suite* (1944), and musicals such as Andrew Lloyd Webber's *Joseph and the Amazing Technicolour Dreamcoat* (1970).

Repertoire such as these works, where the orchestra was required to follow a soloist, allowed the ensemble to develop their flexibility in dynamics and tempo especially as they were almost always playing in an accompanying role. Accompanying may often be particularly challenging for school-aged or young violinists. The violin section generally spent much of its playing time in a melodic rather than an accompanying role, as is the case in their one-to-one lessons. Finding

repertoire for the BHS Orchestra with fewer technical challenges in these accompanying roles allowed the ensemble to concentrate on developing a quick and musical response to the soloists' needs.

Works and styles that were unfamiliar to the students were selected each year based on Byo's (1990) recommendations. *Cantus in Memoriam Benjamin Britten* by Arvo Pärt (1977) required more conductor than ensemble preparation. We began rehearsals for this work, and it became obvious that the students became easily bored with sustaining one note for an extended number of bars. It thus appeared that it would be easy to over-rehearse this work and lose the engagement of the students. By analysing the score in advance, I was able to explain to the students that each part within the work, although relatively simple by itself, had a direct rhythmic relationship to the other parts and these relationships all contributed to how an audience would perceive the work. The students listened to the work together in rehearsal, and then performed it through. After that it was left until the last few rehearsals, with reminders of the compositional techniques, and encouragement via an online forum to listen to the work again. While the work itself has many conducting challenges, it is relatively straightforward to perform if the conductor is well prepared. As the players found this style of music less familiar than works by composers such as Beethoven and Bizet, they tended to engage with the piece more if each rehearsal of the work was short, and book-ended by more familiar works.

The chamber music model for larger ensembles (Colnot, 2007) proved to be useful in both rehearsal techniques and repertoire selection. Attention to elements that provide a specific focus for chamber musicians were mirrored with appropriate repertoire choice. While it was not practical to run an orchestral rehearsal in the manner of a chamber rehearsal (chamber music allows more scope and time for discussion and freedom of experimentation) it was relatively easy to select repertoire that would allow individuals or sections to work in smaller scale ensembles within the main orchestra. The benefits of elements of this rehearsal style are discussed in more depth in chapter 3.1. Examples of such works that have been performed by the BHS Orchestra include Vaughan Williams' *Fantasia on a theme by Thomas Tallis* (1910), where the string orchestra is divided into two separate ensembles within which a string quartet acts as a small chamber ensemble, or Charles Ives' *The Unanswered Question* (1906), where the flute section,

answering the solo trumpet player, performs freely in a semi-autonomous manner with parts that are rhythmically challenging, but almost entirely separate from the main orchestra.

The case study concluded that repertoire choice was central to the development of the BHS Orchestra. While the varied approach to repertoire choice advocated by the literature was applied in the case study, choosing repertoire to conform to a “principal” period of music history had less of an impact on student learning and engagement, than ensuring that each work addressed set goals while still maintaining a diversity of repertoire across each year.

The results of the three years of the case study are below. Included in this is a list of events scheduled for the BHS Orchestra each year, the selected repertoire and reasons behind its inclusion, a summary of which goals were addressed in each work, and a reflection on the success and challenges of the chosen repertoire for the year.

## 2014 PROGRAMME

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The 2014 **Programme Planning Diagram** (Appendix 2, p160), included:

- March - small concert with works by Debussy, Bizet (selected movements only), Moncayo
- September - major concert with works by Beethoven, Farquhar, Vaughan Williams, Bizet, Suppé, Pärt, Debussy, Moncayo
- September - Canterbury Regional Secondary School Orchestral Festival with works by Bizet, Suppé, Pärt
- November - school graduation ceremony with works by Mozart, Holst

## 2014 REPERTOIRE SELECTION

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### ***Egmont Overture, Op. 84***

**Ludwig van Beethoven**

This piece was chosen to provide the leaders of the woodwind and brass sections an opportunity to work on balance and blend. It also offered the more advanced string players the chance to work on bow control across several meters and speeds. The overture gave the orchestra the

opportunity to listen to the chords, within a clear orchestration, from the lowest note up for balance and intonation.

### ***Ring around the Moon Suite***

**David Farquhar**

One of the goals for the BHS Orchestra is to perform a work by a New Zealand composer each year. This allows students to develop knowledge of the repertoire from New Zealand across the years that they perform as part of this ensemble. Farquhar's *Ring around the Moon Suite* provided an opportunity for the orchestra to move quickly through a number of time changes and tempo changes whilst still hearing the familiar rhythms of these dance forms for security.

### ***The Lark Ascending***

**Ralph Vaughan Williams**

In 2014 the concert-master and also the assistant concert-master were both exceptionally strong solo players. These two students were of comparable performance ability and both were planned to be used as soloists for *The Lark Ascending*. Due to outside playing commitments, only one of these students managed to prepare this piece to the appropriate standard. The piece offered the opportunity for the orchestra to experience the challenges that result from taking on an accompanying role. It also offered similar elements to Beethoven's 'Egmont Overture' to develop the senior string players' bow control and warmth of sound, and intonation in the woodwind section.

### ***Carmen Suite No. 1***

**Georges Bizet**

This piece offered a chance for the string section to work on specific bowing techniques, and develop romantic-style warmth in their sound. There were many opportunities in the work for the woodwind and brass sections to work on articulation as a large group. The section leaders were also given many small solo sections to develop flair and projection in manageable phrases. The percussionists were required to manage advanced techniques across a range of auxiliary instruments.

The BHS Orchestra has often found it challenging to perform a large scale work such as a symphony. It is difficult to find a full symphony with all its movements at a level that is appropriate to the ability level of the students, and the scale of the structure can be quite overwhelming for high school performers. Suites can be a practical way to perform longer works,

but still have movements that are a good duration for rehearsal purposes. This then allows the students to still feel a sense of progress when they perform an entire work.

***Light Cavalry Overture***

**Franz von Suppé**

Overtures such as this require the orchestra to negotiate time, tempo and key centre changes which corresponds with Goal Four for the percussion section. The brass section had a number of challenges here, the greatest being fast and accurate articulation which required the whole section to listen for unity at the start of the note. The lower brass were also targeted here within the *Andante* section; they needed to articulate together in the chordal accompaniment that was extremely prominent. In one section the strings had to work on a timbral change to a darker sound, a skill not required from them in the rest of this particular programme.

***Cantus in Memoriam Benjamin Britten***

**Arvo Pärt**

String orchestra repertoire has historically been part of the BHS repertoire. Working in this manner provided the students with a sense of continuation from the junior school, where they learned in ensembles based on the instrumental families. This allowed time to focus on specific technique, unity and warmth in the section that provides the orchestral backbone. Performing works like this one helped in developing a strong string foundation to the sound. This repertoire by Pärt was a challenging work, but the upper strings were a strong group, and this allowed them to also look at intonation in the upper register. *Cantus* also required personal responsibility for timing and bowing, which can be an issue in large string sections.

***'Ballet' from Petite Suite***

**Claude Debussy**

**Combined with the Westburn School Orchestra**

**Arr. David Stone**

Working with students yet to reach high school was also a traditional feature of the BHS orchestral year that was seen as both fun and a landmark for many of the students. Most of them remembered being part of this when they were younger players, and the role of leadership now fell to them. A schools arrangement of 'Ballet' from 'Petite Suite' was used for this purpose. This piece also aided in the development of bowing unity and confidence amongst the strings, and listening and communication from section leaders to negotiate the tempo and time changes.

***Huapango*****Pablo Moncayo García**

The final piece of this concert offered a chance for the strings to work on bowing unity and confidence at speed. In the brass, the first trumpet and first trombone had large solo roles and needed to focus on projection and flair at the same time as listening and communication. The percussion section was required to master a range of auxiliary percussion, with fast changes between instruments and techniques. The whole orchestra needed to manage subdivision of the beat alternating between three and two, often against another section.

***Movement I from the 'Jupiter' Symphony*****Wolfgang Amadeus Mozart**

This work was for the procession of the staff in the final graduation ceremony of 2014. In order to fulfil the requirements for this formal event, the work required a set of perfect cadences at regular intervals to allow the orchestra to stop playing in a controlled and appropriate manner when all the staff reached their positions on the stage. While this was not an ideal way to treat a movement from a symphony, it did meet the needs of the ceremony. It also required the orchestra to focus strongly on the conductor and on non-musical events that were happening during the performance.

***Jupiter from 'The Planets'*****Gustav Holst**

For graduation, this work required a joyful mood to allow the ceremony to finish on a positive note. The entire suite was beyond the technical ability of the ensemble, but using one movement in this manner encouraged the orchestra to listen to the full work, thus increasing their understanding of the work. Rhythm, and quality of sound were enhanced by student listening, (Moore & Collier, 1968; Byo, 1990) and substantially impacted the level of the orchestra's performance.

**REFLECTION ON REPERTOIRE FOR 2014**

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Given that 2014 included four different events, the range of repertoire well-reflected the requirements of the 2014 goals. The two main concerns with repertoire choice for this year were the length of the major concert and the inclusion of two suites as these provided a similar set of challenges for the students.

The greatest issue with the major concert — its length — was warned against in a number of articles. The inclusion of two suites in this concert was the main problem, as this over-extended the length, and it would have been preferable to include either *Carmen Suite No. 1* by Georges Bizet or *Ring around the Moon Suite* by David Farquhar rather than both. Overloading a concert was an issue discussed by Hopkins (2013, p. 69-70) in regard to audience attention span.

Skills learned in the *Ring around the Moon Suite* were also duplicated in other works. Although the orchestra was capable of managing this amount of repertoire in one year, it would have been better to move the *Ring around the Moon Suite* to another concert. While the choice of the piece itself was suitable within the overall programme for the year, there are other pieces that would have also been appropriate and still covered a New Zealand composer, which was one of the 2014 goals for the orchestra. The inclusion of a New Zealand work each year is also part of a wider departmental conviction that students should be familiar with works from the country that they live in.

Use of the **Programme Planning Diagram**, which was still under development at this time, would have been ideal here for planning this more appropriately. Almost the entire repertoire for 2014 was performed at the major concert, while it would have been preferable to perform some works at the smaller concert only. All the works chosen in 2014 met at least one goal category (see **Table 3**, p. 35).



**Table 3***2014 summary of repertoire and goals*

<b>2014 summary of repertoire and goals</b>				
<b>Composers performed</b>	<b>Goal 1 (Musical - Concert)</b>	<b>Goal 2 (Musical - Functional)</b>	<b>Goal 3 (Developmental - Educational)</b>	<b>Goal 4 (Developmental - Technical)</b>
Beethoven	✓	✓	✓	✓ (string)
Farquhar	✓		✓	✓ (woodwind)
Vaughan Williams	✓	✓	✓	✓ (string)
Bizet	✓		✓	✓ (woodwind)
Suppé	✓		✓	✓ (brass)
Pärt	✓		✓	✓ (string)
Debussy	✓		✓	✓ (string)
Moncayo	✓		✓	✓ (percussion)
Mozart		✓	✓	✓ (string)
Holst		✓	✓	✓ (brass and percussion)
Bach		✓	✓	✓ (string)

## 2015 PROGRAMME

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The 2015 **Programme Planning Diagram** (Appendix 2, p161) includes:

- March - small concert with works by Vaughan Williams, Khachaturian, Saint-Saëns
- July - school show by Lloyd Webber
- September - major concert with works by Lilburn, Ives, Khachaturian, Saint-Saëns, Beethoven
- September - Canterbury Regional Secondary School Orchestral Festival with works by Lilburn, Beethoven
- November – CD recording session with works by Vaughan Williams, Puccini, Bach

- November - celebration of Douglas Lilburn's 100<sup>th</sup> Birthday with works by Lilburn
- November - school graduation ceremony with works by Handel, Holst, Bach

By the end of 2014 the development of the **Programme Planning Diagram** had been completed and this was used to alleviate some of the issues identified when reflecting on 2014.

## 2015 REPERTOIRE SELECTION

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### ***Drysdale Overture***

**Douglas Lilburn**

The *Drysdale Overture* was included in this year's repertoire in order to celebrate an historically significant event for New Zealand music, the centenary of Douglas Lilburn's birth (born November 2, 1915). A concert involving primary, intermediate, secondary and tertiary students and staff was planned, in which works by Lilburn were performed. As recommended by Reynolds (2000), the BHS students also studied Lilburn as part of the 2015 academic curriculum.

### ***The Unanswered Question***

**Charles Ives**

This work was a continuation of the string skills worked on in the 2014 repertoire, *Cantus in Memoriam Benjamin Britten* by Arvo Pärt. It also allowed the flute section to work as an almost autonomous chamber ensemble, much in the style suggested by Colnot (2007). The flute parts were rhythmically challenging, and almost entirely separate in tempi from the main orchestral parts. Using the flute players in this manner aligned with a 2015 technical goal "Continue work with the woodwind section to play as soloists" (discussed in 1.1.2). The nature of the flute parts in the work, also challenged a section that were traditionally more experienced players than some other sections within the orchestra.

### ***Adagio from 'Spartacus'***

**Aram Khachaturian**

**Arr. David Stone**

This work was chosen to perform with the Westburn Orchestra, and also to train up BHS players who were not yet ready for a full orchestral position, this was a new initiative to help with the small numbers in some areas and provided an accessible pathway for less able players into the orchestra.

***Danse Macabre*****Camille Saint-Saëns**

Bearing in mind Hopkins' idea of repertoire diversity and balance (2013), I looked for a work that would expand the students' musical understanding of French romantic composers, as this was an area that the orchestra had not heavily explored. Including this work was intended to strike a balance between technical challenge and the players' ability to perform repertoire musically.

In 2015 the Concertmaster of the orchestra was a strong player, whom I felt would benefit from solo work with the ensemble. The piece also gave the percussion section an opportunity to work on a sense of flamboyance in their performance which was part of the technical goals in 2015.

As with many works which have a soloist, large sections of the piece were relatively straight forward for the string section and gave them an opportunity to continue working on developing a warmer, balanced sound.

***Symphony No. 6 in F major, Op. 68 (Pastoral)*****Ludwig van Beethoven**

Building on the knowledge gained by the orchestra while learning Beethoven's 'Egmont Overture' in 2014, this piece was also chosen to provide the principals of the woodwind and brass sections with an opportunity to work on balance and blend. Like the overture, parts of this symphony gave the orchestra the opportunity to listen to the harmony, to aid in their balance and intonation. Specific examples of this included bars 139-142 and 175-179 which provided a homophonic section where there is transparency within the woodwind and in bars 328-361 where the sparser texture allowed the harmony to be more plainly stated for the string section.

Guiding the BHS Orchestra through a full symphony created a number of challenges, many of which were due to the large-scale nature of the work. Examples of this included difficulty managing the multiple changes in keys due to the symphonic structure; and lack of security in extended polyphonic sections.

***'Mars' from The Planets*****Gustav Holst**

While 5/4 time signature and use of *col legno* by the string section was not part of the year's goals, this did lead into one of the 2016 string goals, to be more flexible with tone colours. This work was also chosen to build on repertoire performed in 2014. As already stated, the entire suite was beyond the technical ability of the ensemble, but using a second movement in this manner encouraged the orchestra to listen to the full work, and drew on knowledge already acquired by them in 2014.

This work highlighted the percussion and brass section especially, due to the work's essential sonic bellicosity. One of the senior brass players was asked to play the solo tenor tuba part, allowing me to showcase another strong player. Articulation and the unity of attack required addressed many of the 2015 brass and percussion goals.

***'Bourrée' from The Royal Fireworks Music***

**George Frederick Handel**

AS in 2014, this work was chosen for the procession of the staff in the final graduation ceremony because it provided a set of perfect cadences at regular intervals which allowed the orchestra to stop playing in a controlled and appropriate manner when all the staff reached their positions on the stage. Inclusion of this work also created an opportunity to provide the orchestra with additional learning opportunities from the Baroque period, which was not represented in the 2014 repertoire.

***Joseph and the Amazing Technicolor Dreamcoat***

**Andrew Lloyd Webber**

Development of the "chamber approach" to orchestral playing as proposed by Colnot (2007) was a large part of my work with the BHS Orchestra. The orchestration of this work required each player to play as a soloist in a chamber context, added to which, having individual microphones added to the pressure on the players. The show orchestra members were chosen to be a mixture of current and future leaders of the main orchestra, to aid in succession planning. The inclusion of the work during the year highlighted the responsibility of the players who either were, or would be in a leadership position in the orchestra.

The issues of balancing the roles of accompanying, solo and tutti playing, whilst dealing with technically demanding music was challenging for the pit orchestra. The performers had to manage the difficulties of recitative-style playing in a wide variety of keys, tempi and time

signatures. Because of the nature of this style of show, they were also required to perform continuously from the beginning of the Prologue to the end of each Act. A lack of dialogue breaks and the constant changes of style, key, time and orchestral roles, required much more concentration and soloistic approach than the students were used to in the full orchestra.

#### REFLECTION ON THE REPERTOIRE FOR 2015

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The amount of repertoire learned by the BHS Orchestra in 2015 was more manageable for the orchestra than that learned in the previous year. The major concert of the year featured works by Lilburn, Ives, Khachaturian, Saint-Saëns and Beethoven (with an encore piece by Puccini), and was a better length than 2014. For the BHS Orchestra, when performing an entire concert without other contributing ensembles, two hours in total (including a short interval) was an appropriate length.

One movement of the Beethoven symphony proved overly difficult for the orchestra, particularly for the string section players who found the fourth movement, 'Gewitter – Sturm', challenging due to the key signature of F minor. In hindsight a selection of movements from this work may have been sufficient.

The students involved in the recording session towards the end of the year responded positively to all the pieces (Vaughan Williams, Puccini and Bach) and to the process itself. The works were relatively short, used senior players, and each short piece was allowed an hour for recording. The resulting recording was uploaded to YouTube to allow the students to share with friends and family, and the number of views indicated a greater than average level of interest in the orchestra.

Selection of the three works performed at the senior graduation ceremony in 2015 (Handel, Holst, Bach) was done in reference to the programme planning process, and was more considered within the full year plan than in 2014. The inclusion of a school musical in 2015 added to the workload for some of the orchestral players. The potential work overload was mitigated by appointing only one or two experienced players for each part.

**Table 4***2015 summary of repertoire and goals*

<b>2015 summary of repertoire and goals</b>				
<b>Composers performed</b>	<b>Goal 1 (Musical - Concert)</b>	<b>Goal 2 (Musical - Functional)</b>	<b>Goal 3 (Developmental - Educational)</b>	<b>Goal 4 (Developmental - Technical)</b>
Lilburn	✓	✓	✓	✓ (string)
Ives	✓		✓	✓ (flute, trumpet, string)
Khachaturian	✓	✓	✓	✓ (string, brass, percussion)
Saint-Saëns	✓		✓	✓ (violin, woodwind)
Beethoven	✓		✓	✓ (string)
Holst	✓	✓	✓	✓ (brass, percussion)
Handel	✓	✓	✓	✓ (string)
Lloyd Webber	✓	✓	✓	✓ (string, woodwind, brass, percussion)
Vaughan Williams		✓	✓	✓ (string, woodwind)
Puccini	✓	✓	✓	✓ (string)
Bach		✓	✓	✓ (string)

The 2016 **Programme Planning Diagram** (Appendix 2, p. 163) includes:

- March - small concert with works by Grieg, Khachaturian
- September - major concert with works by Ritchie, Grieg, Vaughan Williams, Rimsky-Korsakov, Chabrier, Chopin, Khachaturian
- September - Canterbury Regional Secondary School Orchestral Festival with works by Lilburn, Beethoven
- November – CD recording session with works by Delibes, Elgar, Delius
- November - school graduation ceremony with works by Ryan, Mendelssohn, Bach

### 2016 REPERTOIRE SELECTION

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#### ***Papanui Road Overture***

**John Ritchie**

The New Zealand work for 2016 was written by a local composer, John Ritchie. BHS has a connection with John Ritchie, and his son Anthony, and many of the school's music ensembles choose to perform works by these two Christchurch composers. *Papanui Road* was chosen because it challenges the woodwind leaders in the areas of tone quality and articulation, while also encouraging the string section to work on rhythmic precision.

#### ***Peer Gynt Suite No. 2***

**Edvard Grieg**

Two movements ('Morning' and 'In the Hall of the Mountain King') were a last minute substitution for *The Enchanted Lake* by Liadov. While reflecting on the initial programme for the year, I developed a concern that Liadov was not appropriate for the orchestra in 2016. There was too great an emphasis on string work, and the percussion section and brass expressed concern at their relative exclusion from the repertoire. I was seeking a piece that allowed the strings to work on phrasing and tone quality, and to provide the brass and percussion with a more active role. These two movements by Grieg allowed both possibilities, and as the repertoire was familiar-sounding the students readily engaged with them.

***Five Variants of 'Dives and Lazarus'*****Ralph Vaughan Williams**

This was the string-only piece for the year, allowing the section time to focus on specific technique, unity and warmth. I was also seeking an opportunity to give a talented harpist prominence. As the upper strings were again strong, they could rise to the challenges of this significant work. The *divisi* in up to three parts encouraged rhythmic precision in the string section, while allowing the strings to work on tone quality without the distraction of performing with wind, brass and percussion players.

***'Procession of the Nobles' from Mlada*****Nikolai Rimsky-Korsakov****Arr. Merle Isaac**

Merle Isaac's arrangement was sufficiently simplified to be suitable for less mature players, which allowed the BHS Orchestra to perform this work with the Westburn School Orchestra. The work also aided in the development of bowing unity and confidence amongst the strings, and listening and communication from section leaders to negotiate the tempo and time changes.

***España*****Emmanuel Chabrier**

Each year the orchestra performed one work that would challenge them technically; in 2016 this was Chabrier's *España*. Rhythmic precision, dynamics and phrasing were the challenges in performing this work. The orchestra struggled at first with sub-division of the bar when the piece was conducted in one. Duple, triple and quadruple sub-divisions often occurred close to or concurrently with each other, and assisting individuals and sections with challenging counting required work from staff members and more advanced students.

Shaping the phrase in a traditional manner across four bars (two bars of *crescendo* followed by two bars of *decrescendo*) should not have been overly-challenging for the performers. However, as the bars were very short (one beat each) the rate of dynamic change was swift. Combining fast moving dynamics with challenging rhythms meant that this work was at the upper level of difficulty for the BHS Orchestra.



### ***Movement I from Piano Concerto No. 2***

**Frédéric Chopin**

Each year I looked within the orchestra for a soloist to perform a substantial work. It had been several years since the orchestra had worked with a piano soloist, and performing with a pianist often requires more sophisticated listening from the orchestra. Like the musical, from 2015, the orchestra needed to consider dynamics as an accompanying group, as well as rhythmic precision within a more changeable beat.

Communication like that of a chamber ensemble, suggested by Colnot (2007), was practiced in this work, as the orchestral parts were not technically demanding. Simplicity in the woodwind and string lines allowed the *rubato* passages in this concerto to be as free as the soloist wanted, while still maintaining unity in the articulation and bowing.

### ***Masquerade Suite***

**Aram Khachaturian**

This work allowed the strings to work on bowing unity and confidence at speed. In the brass, the first trumpet has a large solo role, there were cadenza-style passages for flute, oboe and clarinet, and a full movement solo for the first violinist. All these players were required to focus on soloistic flair at the same time as listening and communicating. The percussion section needed to master a range of auxiliary percussion, with fast changes between instruments and techniques. The whole orchestra needed to manage subdivision of the beat alternating between three and two. There were specific characters in each movement for the string section to work on by changing their tone quality from movement to movement, and in some cases within the movement.

### ***Haka***

**Tony Ryan**

Much of the aggressive style of playing required across the orchestra was built on the techniques learned during the preparation of 'Mars' in 2015. Shifting time signatures, and the use of bowing techniques such as *col legno*, were already part of the orchestra's technical repertoire. Like 'Mars', this work highlighted the percussion and brass sections due to the war-based nature of the piece. The brass then continued to work on the goals set for them; to produce a unified sound even when faced with rhythmic challenges. Performing this work introduced students to another local New Zealand composer, who many of them had met in person. This gave them a sense of

context and indeed ownership over the work, and met one of the goals for the orchestra in terms of repertoire. The work also brought together the 2014 and 2015 percussion goals, allowing them to attain a sense of charisma in their performance while playing a range of conventional and non-conventional percussion instruments.

***Introduction and Fugue***

**Felix Mendelssohn**

**Arr. Leidig**

***Three Chorales***

**Johann Sebastian Bach**

**Arr. Stone**

Both the works by Mendelssohn and Bach were used to revisit the previous year's string goals of developing a warm and balanced sound. Neither of these works were technically challenging for the ensemble, which allowed for them to be rehearsed in a short time frame. Performing easy repertoire, with a minimum of rehearsals is not the norm for this orchestra, but the ability to be ready to perform quickly can be useful when performing with a professional or high level amateur orchestra.

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**REFLECTION ON THE REPERTOIRE FOR 2016**

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Based on the 2014 and 2015 reflection, I wanted to avoid the major concert being overly long, and I was aiming for the students to feel that all the works rehearsed in 2016 were performed at a high level. As the orchestra had performed a symphony the previous year, I planned to work on a large-scale suite as one of the main components of the year's repertoire.

The major concert was a better length than in 2014, and the level of performance managed by the orchestra seemed more consistent than in 2015. All the works performed at this concert; Ritchie, Grieg, Vaughan Williams, Rimsky-Korsakov, Chabrier, Chopin and Khachaturian were performed musically by the students, with the weakest being Vaughan Williams, and the strongest Khachaturian.

The recording session was more challenging than the previous year, due in most part to Elgar's *Serenade for Strings*. I included all string players in this work, rather than only the most advanced. The works by Delibes and Delius used a reduced string orchestra, plus leaders from the other sections.

Rehearsing for the graduation ceremony focused primarily on *Haka* by Ryan, as the other two works contained substantially fewer technical challenges. This allowed the orchestra more time to become familiar with the tempo and rhythmic difficulties within Ryan's work.

The widening of the repertoire levels in 2016, allowed the students to experience a greater variety of learning approaches to music, dependent on difficulty. I paired this with more explanation of which sections of each work required practice, and endeavoured to be extremely specific with parts and bar numbers. As this could have taken time away from the rehearsal, we used an online forum after each rehearsal and listed these for sections and individuals. This approach, while more time consuming for me, focused students during their individual practice time, and gave me a reference for the following rehearsal.

**Table 5***2016 summary of repertoire and goals*

<b>2016 summary of repertoire and goals</b>				
<b>Composers performed</b>	<b>Goal 1 (Musical - Concert)</b>	<b>Goal 2 (Musical - Functional)</b>	<b>Goal 3 (Developmental - Educational)</b>	<b>Goal 4 (Developmental - Technical)</b>
Ritchie	✓	✓	✓	✓ (string, woodwind, brass, percussion)
Grieg	✓		✓	✓ (string, woodwind)
Vaughan Williams	✓	✓	✓	✓ (string)
Rimsky-Korsakov	✓		✓	✓ (brass)
Chabrier	✓		✓	✓ (woodwind, brass, percussion)
Mendelssohn	✓		✓	✓ (string)
Bach	✓		✓	✓ (string)
Delius		✓	✓	✓ (string, woodwind)
Delibes		✓	✓	✓ (string, woodwind)
Elgar		✓	✓	✓ (string)

#### CD RECORDING SESSIONS (COMPILED 2015-2016)

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The concept behind the CD, involved breaking the orchestra into smaller ensembles and working on a chamber music style approach to tempo flexibility and communication with both the conductor and between members of the ensemble. The CD was based on three different developmental ideas. Firstly to perform works that would focus on string pedagogy to develop the sound of the orchestral core, based on findings by Moore and Collier (1968). Secondly to provide a range of musical styles for the performers to experience, based on recommendations by Geraldini (2008). Thirdly, to trial an approach to playing and communication similar to chamber musicians, based on recommendations by Colnot (2007). The works chosen were for a small orchestra with a soloist or solo lines within the orchestra and required a different mix of players

for each piece. If used in a concert programme these works would offer another benefit to school performers; that is, resting the sections of the orchestra which can have stamina problems. This could be extremely useful when working with less experienced musicians. One area of focus throughout the CD was on twentieth century English composers who drew from much earlier styles, such as Vaughan Williams, Elgar and Warlock. These works were used to develop a string sound that was perceived as warm, due to a well-balanced style of playing emphasising the internal harmonic lines.

The *Capriol Suite* by Peter Warlock and *Serenade for Winds, Op. 7* by Richard Strauss were recorded by the University of Canterbury, Christchurch Youth Orchestra (UC-CYO), with all other works recorded by the BHS Orchestra.

***Fantasia on Greensleeves***

**Ralph Vaughan Williams**

This work was included in the set of twentieth century English composers chosen for the recording. It has a simple ternary structure punctuated by a flute and harp duet. The aim was to allow the duet a sense of freedom that then flowed seamlessly into the full orchestral section.

***On Hearing the First Cuckoo in Spring***

**Frederick Delius**

This work was chosen for similar reasons to *Fantasia on Greensleeves*. The work also allowed developing musicians some limited leadership roles with two leaders per string section to take responsibility for each of the ten string lines. It provided training for future leaders that helped offset the membership losses.

***'O mio babbino caro' from Gianni Schicchi***

**Giacomo Puccini**

***'Sous le dôme épais' (The Flower Duet) from Lakme***

**Léo Delibes**

Working with a soloist(s) taught the orchestra to listen and respond to an individual performer, as well as responding to the conductor. In these two works the orchestra performed with one or more singers, building on techniques acquired while rehearsing and performing *Joseph and the Amazing Technicolor Dreamcoat*.

***Movement II (Air) from Orchestral Suite No. 3 in D major***

**Johann Sebastian Bach**

The 'Air' from Bach's *Orchestral Suite No. 3* was well known to the string players, but most of them had not performed it in its full form. The string orchestra was reduced to half the players and there was a strong focus on ensemble intonation, blend and balance.

***Serenade for Strings***

**Edward Elgar**

***Capriol Suite***

**Peter Warlock**

***Serenade for Winds, Op. 7***

**Richard Strauss**

Like the Bach 'Air', these three works all target one family of the orchestra. This allowed me to use sectional rehearsals to concentrate on specific technical challenges identified during goal setting. Working in a concentrated manner with one section of the orchestra focused attention on individual players in a rigorous manner in rehearsals. This reduced off-task behaviour which can occur when another sections' technical issues are discussed. This rehearsal strategy also allowed for multiple works to be rehearsed at the same time, being led by either the section principal or another staff member.

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REFLECTION ON CD RECORDING

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Working with sections of the orchestra, either one instrumental family or selected players was, in my opinion, beneficial to the whole orchestra. Communication within the smaller ensembles was more enhanced, as suggested by Colnot (2007), and there was an apparent transfer of confidence in performer-to-performer communication back into the full orchestra. The string section made substantial progress in the tone quality produced during this period of time, and the woodwind and brass sections developed a sense of confidence and presence in the orchestra that had been less obvious previously.

Programme notes for all of the repertoire performed during the case study can be found in Appendix 3 (p. 169).

## PART 2: WORKING WITH SCORES

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### 2.1 SCORE ANALYSIS

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Once the conductor has established the ensemble's goals (including repertoire and performance dates) for the year, a period of personal preparation will follow. A full analysis of the work, followed by preparing and marking the score is recommended by many conductors and educators, from their practical experience. The investigation process includes the decision as to which skills are needed for each of the works being studied; this is followed by the conductor practising and refining the technical skills of conducting. This chapter focuses on ways in which to analyse and prepare an orchestral score for a school or youth orchestra. The case study trialled ways in which to build up an analysis of a score over a period of time, allowing the conductor to return to the work in the future and expand on knowledge already attained.

There is already much literature on conductor's beat patterns, and what is needed to learn these; a discussion of this is beyond the scope of this study. Methods of learning the conducting patterns of a variety of beats are common (Kahn, 1965; Grosbayne, 1973; Green, 1981; Bailey, 2009). These books generally suggest specific exercises and include pictures and instructions showing beat patterns for specific time signatures, and appropriate baton grip. Beat patterns can be learned from these sources, and exercises are often given a practical context with examples that refer to major orchestral works.

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#### 2.1.1 THE LITERATURE

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Setting aside a significant portion of time to the study and score preparation of the works to be rehearsed and ultimately performed is strongly supported in the literature (Boult, 1943; Green & Malko, 1974; Leinsdorf, 1981; Bailey, 2009; Strouse, 2009). This analysis allows the conductor to form a picture of the work as a whole, and to consider technical and stylistic elements that may be addressed during the rehearsal and performance process. Leinsdorf also advocated for an adherence to the score's details and knowledge of the conventions of the composer's time, and discussed the extent to which a conductor's own ideas affect the performance as the work's

integrity requires both this knowledge and consideration of how these details relate to each other to form a complete work.

A common theme in the literature is that score analysis for a conductor begins with viewing the “big picture”, or a single laid-out shape (Boult, 1943; Green & Malko, 1974; Bailey, 2009; Strouse, 2009), that is a “panoramic” view of the structure of the music first seen from a distance, rather than in too much detail. “One should feel at the end of this process as if one was standing on top of a high hill, or in an aeroplane looking at a distant landscape” (Boult, 1943, p.20). Reading the score like a book, gradually increasing in speed, also gives a sense of perspective of the structure of the work (Strouse, 2009; Seaman 2013). When first analysing multi-movement works, the tempo and expressive relationships between movements is also examined to help performers and audience perceive the large scale structure of the piece (Topilow, n.d.; Strouse, 2009).

The literature revealed that study of a score uncovers four areas worth consideration: the structure of the work; the technical aspects needed to conduct the work; the difficulties that may arise for the players; and any discrepancies in the parts (Bailey, 2009). Mapping the structure, main themes and key or tonal centres of the work with a flow chart can help the conductor interpret the shape of the music, including consideration of the following: tempo, style, texture, timbre, ending type, number of movements, and challenges that face the conductor (Bailey, 2009). Once the overall shape of the music is established, Green and Malko (1974) and Santa (2010) place a priority on analysing the musical phrasing within the overall structure. Playing the score through at the piano also allows harmonic direction and phrase shape to be observed (Boult, 1943). While wider literature on musical analysis by authors such as Gjerdingen (1986), and Caplin (2014) does exist, emphasis here has been placed on analysing music with respect to the knowledge required to conduct a work.

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### 2.1.2 THE CASE STUDY

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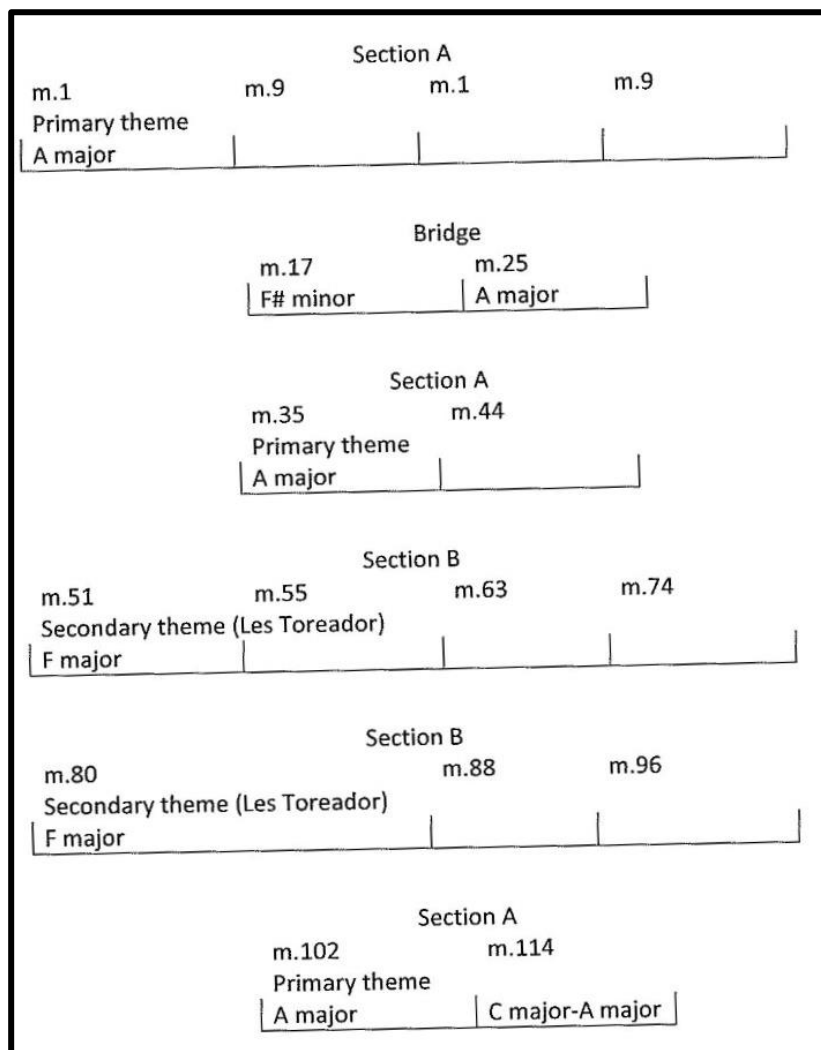
Based on the literature, using the “big picture” as a starting point for analysis (Boult, 1943; Green & Malko, 1974; Leinsdorf, 1981; Bailey, 2009; Strouse, 2009), the case study trialled different approaches to score analysis. Bailey’s flowchart (Bailey, 2009, p.124), **Figure 3** (p. 51) shows the phrasal analysis from “Les Toreador” from *Carmen Suite No. 1* by Bizet, performed by the BHS



Orchestra in 2014. The flowchart analysis shows the shape of the music with phrases marked by bar or measure numbers. This flow chart also includes structural milestones including important key changes and the introduction of primary and secondary themes. Elements identified for analysis by Bailey such as texture and timbre did not appear in this flow chart.

**Figure 3**

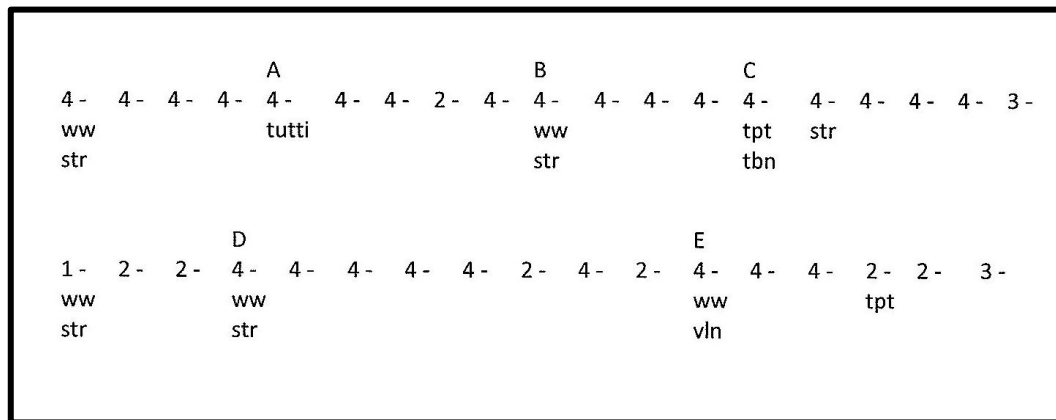
*Structural analysis of themes from “Les Toreador” from Carmen Suite No. 1 by Bizet.*



Based on Malko’s phrasal analysis of the first movement from Bartók’s *Concerto for Orchestra* (Green & Malko, 1974, p.15), **Figure 4** (p. 52) shows the phrasal analysis from ‘Les Toreador’ from *Carmen Suite No. 1* by Bizet. Similar to Bailey (2009), Green and Malko suggested that this type of analysis allows for musical subtleties to become apparent to the conductor.

**Figure 4**

*Phrasal analysis from 'Les Toreador' from Carmen Suite No. 1 by Bizet.*



Priority in this example was given to the duration of phrases, with a secondary emphasis on important timbral moments, and it did not identify other musical elements that were identified by Green and Malko such as harmony, melody, and effects. Nor did the chart allow for the dynamic shape that was present in musical phrases, that is “either an onrush (a forward movement) or a backlash (a terminal feeling)” (Green & Malko, 1974, p.22). Therefore the direction of the phrase that gives music some of its expression was missing from this analysis style, including dynamic markings, and also tempi markings affecting phrase shape.

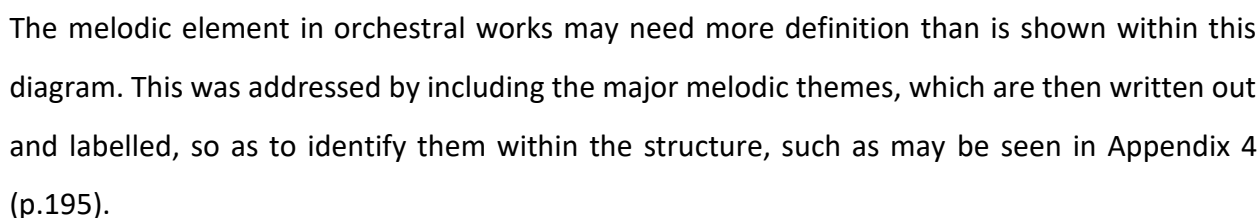
The BHS Orchestra has performed a wide range of different styles of music each year, and it proved to be challenging to be instantly knowledgeable about the conventions of the composer’s time, and the historically informed performance practices of the era, as recommended by Leinsdorf (1981). Based on characteristics identified by Green and Malko (1974) and Bailey (2009) I developed the **Score Analysis Diagram** (Appendix 4, p195) in order to aid in the pre-rehearsal analysis of an orchestral score (an extract of this is shown in **Figure 5**, p. 54). This was developed to present an overview of the music before dealing with the detail (Boult, 1943, Green and Malko, 1974, Bailey, 2009, Strouse, 2009). Form has been given priority in this analysis diagram. Corresponding to Bailey’s claim (2009) that construction was the starting point, the top four rows allow the conductor to see major structural points, including tempo changes, and both large and small phrasing within these. Emphasis is still kept on the concept of the piece being seen from a distance (Boult, 1968). The complete diagram is available in Appendix 4 (p195) This diagram was

built on the template provided by Bailey (2009) which provides useful information for the conductor, but does not allow the conductor to see the shape of the more expressive elements within the music at a glance, for example dynamic direction and timbral changes.

The **Score Analysis Diagram** also allowed me to build a score analysis in stages. Information can be accumulated across several years if repertoire is repeated with the same or other ensembles. For this reason I wrote on the diagram in pencil rather than attempting to store only a digitally copied final version. As with any piece that is performed multiple times across many years, as my understanding of the work grew and changed, more subtle elements were noticed, and changes and adoptions to the **Score Analysis Diagram** were incorporated.

It is possible, with almost all single movements of orchestral repertoire, to have a full work shown across two large pages with enough detail for the conductor to lead a rehearsal on the work without reference to the main score. While rehearsing in this manner is not an approach that is necessarily beneficial to an inexperienced conductor, an analysis of the score to this point does allow understanding of the overall structure of the work, and details within this structure.

*Extract from Score Analysis Diagram for 'Les Toreador' from Carmen Suite No. 1 by Bizet*



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most school orchestral situations, time within the rehearsal is extremely limited and a reminder of issues within the piece can be helpful in the rehearsal process. The distilled experience of the time spent on the work will not be lost in the process of the following years with the orchestra.

The rise of technology such as YouTube, along with doing or reading an analysis of the work, may give the conductor an overview of the direction and shape of the piece, and minimise the need to fully play through the score on the piano (Boult, 1968). The information gathered in the **Score Analysis Diagram** then guided my decisions on stylistic concepts, emotions and musical direction required for a performance of each work.

The case study confirmed that analysing a score required a way in which to create an overview of the work (as identified in the literature), around which other details can be identified and recorded. The time constraints present in teaching in a secondary school meant that using a template for analysis was more effective and efficient, and allowed the analysis to be built up over time as the conductor's knowledge of the work deepened. Maintaining an archive of these analyses both saved time when the works were performed again, and created a greater level of understanding and confidence when teaching the orchestra.

Score preparation follows the broad analysis of the work, and is focused on in this chapter. A number of different methods are advocated in the literature, by both professional conductors and educators. The case study examines the advice taken from the literature and trials one method of score preparation. During this stage the conductor has the opportunity to consider the order in which these details may be approached in rehearsals, and the best method of communication. For example, some details may be dealt with in a non-verbal manner from the first rehearsal, while others may require prior explanation. The more rehearsal time that can be saved by non-verbal communication of these specific musical moments, the more time can be spent on the ensemble's ability to perform in a stylistic manner that allows the music to be heard.

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### 2.2.1 THE LITERATURE

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The literature emphasises that conductors should avoid over-marking the score in an attempt to show all the points of importance (Boult, 1943; Grosbayne, 1973; Green & Malko, 1974; Bailey, 2009; Gillis, 2009; Strouse, 2009). Grosbayne (1973) emphasises the importance of marking the danger areas for conductors, with special mention to the problems in dealing with page turns. Like Strouse (2009), he also recommends that rehearsal markings, either numbers or letters are placed about every ten bars, matching important structural or strategic points within the score.

Marking and preparing elements of importance before the first rehearsal is shown by the literature to aid in navigation of the music when time is limited (Grosbayne, 1973; Strouse, 2009). Strouse's (2009) list of elements is longer than that of Grosbayne (1973), and includes: foreign language terms with their translations; large form sections; phrases; phrase lengths; phrase focal points; breath marks, as needed; string bowings; line balances; major musical moments, cues; metronome mark; tonal movement; unique chords and harmonic progressions; score errors and inconsistencies. Changes to the score are also noted in score preparation (Green & Malko, 1974), for example; the removal of instruments for balance reasons, altering the written dynamics to bring out musical elements that might otherwise be obscured, changes to the length of notes (legato, staccato, tenuto), and the use of effects within each instrumental group, for example mutes and placement of the bow.

Six steps for score preparation are recommended by Green and Malko (1974), these are:

- marking the form
- marking phrasing
- marking dynamics
- showing important instrumental entries (both on and above the stave)
- indicating rhythmic features to be conducted with a difference in gesture such as syncopation
- noting areas that may prove challenging for the conductor

The use of coloured pencil during these steps is advised in the literature. Restricting markings to dynamic contrast, red for *f* and blue for *p* (Green & Malko, 1974), or as recommended by Gillis (2009) red is used to denote meter, and tempi including fermata; blue is for structural consideration and specific cues; green or yellow is used to show dynamics and changes to dynamics. In addition to this, graphite pencil is used to show information that may be imparted orally during the rehearsal, for example historical considerations or harmonic analysis that requires explanations and more challenging translations. The use of striking colour allows the conductor to spend more time engaged with the ensemble, as the information on the score is easily digested at a glance. Green (1981) also emphasises another step between the analysis of the form and the analysis of the phrasing. This is to follow the melodic line through all the instruments as it changes in tonality, timbre, dynamics and emotion and to make note of this. She also extends her recommendation on the use of red pencil to include large percussion cues such as cymbal crashes. Whereas Santa (2010) argues that form is created out of phrases and therefore phrasal analysis should be considered the starting point for structural analysis.

The literature advises conductors to develop their own system for the preparation of rehearsals and the study of the scores for the rehearsal (Gillis, 2009). His phrase “intelligently marking them” (Gillis, 2009, p.37) suggests a systematic and thoughtful approach to this step in score preparation. This may include a well-established order for analysing the composition from a theoretical, historical and aesthetic point of view. He proposes the use of coloured pencil markings on the score to offer information at a glance separating different types of analysis data.

Comparing the markings suggested by Green and Malko (1974) and Gillis (2009), with those of professional conductors such as Bernstein offers a way in which to consider a variety of methods of score preparation. Prepared scores by Bernstein on works such as Beethoven *Symphony No. 6* may be viewed online at the New York Philharmonic Leon Levy Digital Archives (<http://archives.nyphil.org/>). Bernstein's scores are marked with red and blue coloured pencils, and graphite pencil. His use of coloured pencils shows important dynamic changes and instrumental entries, while the graphite pencil is used to show concepts such as melodic motives and where they occur within different instrumental lines.

Preparing two separate copies of the scores as recommended by Bailey (2009), alleviates Grosbayne's (1973) warning against over-marking the score. One prepared solely for analysis and study, heavily marked with the use of colour, and the other for performance using graphite pencil only, as this may be required to change from performance to performance based on the specific players within the ensemble. As discussed in the previous chapter, Bailey (2009) begins with a structural overview of the full score that includes the following: tempo; style; texture; timbre; ending type; number of movements; challenges that face the conductor. This implies that the first score is used during this process and is heavily marked with additional analysis documents being created. The second score is then a distillation of this information to create a document that is suitable for rehearsal and performance purposes. If a thorough analysis has already been performed using another method by the conductor, the need to have one score that is heavily annotated with analysis information and one that is more lightly annotated for rehearsal purposes is probably not required.

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### 2.2.2 THE CASE STUDY

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Based on the score preparation suggestions of both Green and Malko (1974), as seen in **Figure 6** (p. 59) and Gillis (2009), seen in **Figure 7** (p. 60), a system of coloured score marking was used during the case study for the BHS orchestral scores. The use of three coloured pencils (red, yellow or green, blue), and a 2B pencil to mark the score is clearly visible and also systematic. The scores for the BHS Orchestra were marked using the method suggested by Gillis, but with green rather than yellow pencil to show dynamic changes. My preference was to keep the elements in the score clearly defined and Gillis' method shows this at a glance. Yellow proved challenging to read



*Beethoven Symphony No. 6 Movement I, marked with coloured pencil following the recommendations of Green and Malko (1974)*

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*Beethoven Symphony No. 6 Movement I, marked with coloured pencil following the recommendations of Gillis (2009)*

Using coloured pencils in the preparation of the score, rather than during the rehearsal was more practical, as correcting mistakes made in coloured pencil was difficult. Rehearsals did not allow time for the use of coloured pencil and a 2B graphite pencil was sufficient as I had prepared the score beforehand. Marking during the rehearsal often involved cues in areas in which performers struggle to maintain a unified entry or exit from the music, changes in dynamics from that written in the score to allow the composer's intentions to be heard within the limitations of the players or the ensemble. I occasionally needed to spend time between rehearsals re-marking the score in colour, which proved useful in two ways: it allowed for the score to remain legible and organised, and it allowed me to revise the issues that arose in the rehearsal. This led to greater thought being given to ways in which to use gesture, or other rehearsal techniques to correct these issues.

Developing and maintaining a consistent system, based on both Green and Malko (1974) and Gillis (2009) allowed me to return easily to previously performed repertoire (which often occurs in the context of the developing orchestra). Reviewing previously marked scores saved preparation time and added a deeper layer of understanding to the work. I was also able to study a range of scores that have been annotated by other conductors not only in conducting texts but also online at sites such as the New York Philharmonic Leon Levy Digital Archives, which allow access to scores that have been annotated by master conductors including Leonard Bernstein and Andre Kostelanetz.

The case study confirmed that marking a score consistently, in a manner that was easily identified at a glance, maximised the efficiency of the rehearsal by focusing the conductor on elements within the score that were of importance for the orchestra's learning. This process of analysis and preparation generated a list of "rehearsal ideas" that contributed to rehearsal order planning. The case study also confirmed that by preparing scores in advance, strategies to address Goals Three and Four (educational and technical) were able to be considered (Reynolds, 2000; Budiansky & Foley, 2005; Russell, 2006; Gerald, 2008).

## PART 3: THE ENSEMBLE

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### 3.1 ENSEMBLE LAYOUT

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As well as preparing the score the physical arrangement of the orchestra also requires consideration. Rearranging the seating of the orchestra to address both line of sight and performer communication encourages positive behaviour and enhances learning during rehearsals. Line of sight has been widely reported in the literature as the most important aspect of ensemble layout. Changes to orchestral seating can improve or detract from the line of sight, which has an impact on ensemble communication and awareness, including the rate at which the ensemble learns and the quality of the sound produced. The case study trialled a number of ensemble seating options in order to maximise sight-lines, performer communication, and positive behaviour. The impact of ensemble seating on sound production, was also evaluated during the case study.

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#### 3.1.1 THE LITERATURE

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Sight-lines allow communication between the conductor and the performers, and between performers to occur more easily. While the majority of the literature (Boult, 1943; Witt, 1986; Knight, 2006; Colnot, 2007; Watkins, 2009; Hopkins, 2016), emphasises the importance of sight-lines, detailed explanations of the effect of orchestral layout options on youth orchestras is far less common. The time-delay in players' perception increases, as the distance from the conductor increases, therefore the physical layout of the ensemble should allow the conductor to see all orchestral members, and the players ideally should also see the section leader, the concert-master and the conductor (Boult, 1943). An orchestra that shows a great deal of expression in performance will often display high levels of visual communication between performers within the ensemble (Hopkins, 2016). Visual cues can include eye contact, upper body movement, or head nods among members of chamber groups. From practical experience Hopkins observed that memorising a section of the work followed by a rehearsal using continuous eye-contact with the conductor, and a line of sight to their section leader produced a heightened awareness of the players' role in visual communication within the ensemble. Clear sight-lines also allows young orchestral players the benefit of an approach to playing that is closer to the style of rehearsal

and communication taken by chamber musicians (Colnot, 2007), i.e. the ability of chamber musicians to match elements in the music. The hours of experimentation during practice sessions by chamber musicians improves visual communication within the ensemble and is transferable to an orchestral context.

My approach to the orchestra is largely patterned after a chamber music aesthetic. I find that encouraging the orchestra to become habituated to “tracking” others improves its homogeneity and musicality (Colnot, 2007, p. 108).

Rearranging the layout of the orchestra during a concert allows the conductor to change the quality of the sound experienced by the orchestra. Knight’s (2006) observations were drawn from participant observation and personal experience, and analysed different options for orchestra layout in relation to size, including the use of risers within the orchestra. “Some conductors have experimented to try and get “richer”, “darker” or “clearer” sounds, by having the cellos and violas change places, or even by having the second violins and the cello switching places.” (Knight, 2006, p. 43). While he discusses the quality of sound or communication generated by different layouts, this is the only detail regarding the relationship between specific layouts and tonal quality mentioned; in fact these connections are rarely encountered in the literature, although ensemble layout in regard to rehearsal strategies is discussed by Cassie (2008). Similar to Knight’s (2006) observation, a rearrangement of the string section in the New York Philharmonic was trialled by Alan Gilbert in 2009 in order to promote a stereo sound and the capability for an antiphonal sound between the first and second violins. Writing in the New York Times about the changes brought about by Gilbert, Watkins (2009) drew attention to the new seating. Seating the string section in this manner also served to bring together the lowest and the highest instruments of the string section, similar to Knight (2006), by placing them next to each other. Gilbert stated that he expected to move the players’ seating positions as repertoire dictated for specific concerts. The players found it challenging to adjust to a new sound surrounding them, but the benefits included the performers feeling that they were learning to listen in a different way. A greater awareness of different sections of the orchestra and focus in the sound quality are included in the observations by the orchestral performers.

The literature advises that a variety of ensemble seating plans may maximise productive rehearsal time and provide a new experience for the performers. Both Maiello (1996) and Knight (2006) drew on personal experience to argue that moving strong players in a rotation system

increases productivity in rehearsals. However, Colnot (2007) advocated instead for a seating plan in which string players were consistently beside their desk partner to unify the sound. This included technical elements such as bow-stroke, direction, attack, position on the finger-board and intensity of vibrato. Both Maiello (1996) and Colnot (2007) find that understanding of the sections needs is required for the placement of players within the ensemble.

Seating an ensemble is an important issue and needs to be approached with care and sensitivity. It is immaterial whether an ensemble is an educational, community or professional organization. (Maiello, 1996, p.221)

Similar to Maiello (1996), Cassie (2008) arranged the string section seating in a manner inspired by Csikszentmihalyi's "flow" theory (1991). Concentrating on youth orchestras, four consecutive rehearsals were used to trial varying seating plans in order to reach different musical aims:

1. The traditional model of the string section facilitates conductor-based instruction.
2. The second plan puts each section into a different corner of the room and allows for sectional-style rehearsal to run, with a very limited time frame and a very specific short-term goal. The conductor observes but refrains from interference to allow ownership of the learning by the students.
3. The third plan puts the sections into two opposing rows with each player sitting across from their partner. One row plays while the other critiques and observes. (Splitting the section in half to perform can help identify those who are struggling. Allowing students to listen and watch other players can focus their attention on how technical or musical details contribute to the work).
4. The fourth plan sits all the string players in a circle facing outwards, with the conductor in the centre, this is used to focus the attention on aural awareness. This is the only point in the room where the conductor is not visible to the players, so that they must rely on aural cues.

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### 3.1.2 THE CASE STUDY

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Since a majority of the literature emphasised the importance of sight-lines (Boult, 1943; Witt, 1986; Knight, 2006; Colnot, 2007; Watkins, 2009; Hopkins, 2016), it was decided to try and improve these in the case study. While large scale changes to seating did not have an effect on

sightlines, small changes; such as the height of music stands and small adjustments to the placement of individual seats, had a positive effect. Player posture improved, and with a more upright posture, tone quality and communication was enhanced. Self-discipline in students increased as they found themselves easily observed during the rehearsal (Witt, 1986). Helping less experienced players find a seating position that allowed them to see their leader, the conductor and the music, took several rehearsals.

Permanent desk partners in the string section were assigned for the duration of one year, in order to develop uniformity within the sections. Based on findings by Maiello (1996), Knight (2006), and Colnot's (2007), each desk included one more experienced player, and one less experienced player. With the exception of the first desk in each string section, the order of string desks was not set, only the desk partners.

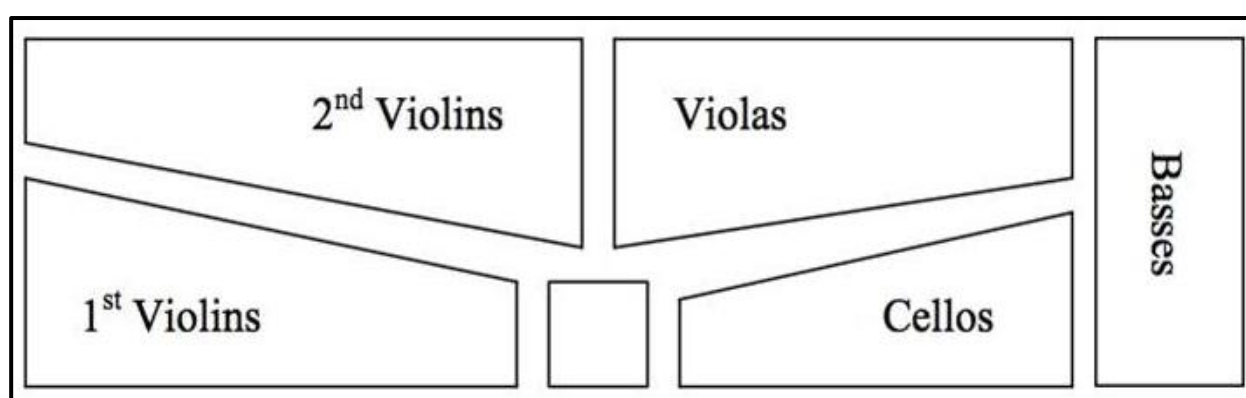
Uniformity is arguably the most important and most powerful consideration. Looking up to the front of the section to determine the bow stroke, contact point, and type of vibrato is the first step. When this habit is established, the transition to other sensitivities is easy and quick. Emboldening all the members of the string section to be proactive with regard to matching all elements of their playing has the side benefit of giving a voice to the potentially disenfranchised players in the back of the sections who often feel left out and unimportant. (Colnot, 2007, p. 108)

As much of the contact time with the string section involved the inner circle of string players, that is; the front desk of each of the sections, moving other string players into these seats for some of the rehearsal had the effect of raising the players' awareness of the section leaders' role. Section leaders were encouraged to move desk partners forward and backward during the rehearsal so all players spent time in different places within their section. The general pattern of outside desk players mentoring less experienced inside desk players over an extended period developed into part of culture of the orchestra, and allowed less experienced players rehearsal time near the front of the section instead of being relegated to the back indefinitely. Music that was divided for the string section was split desk by desk, rather than across the desk. Based on Colnot (2007), this "blocking" created mini chamber music ensembles within each section, creating a consistency of sound within the string section due to a unity of vibrato and bow stroke. A stronger sense of centred intonation was one of the benefits of the more blended sound, along with a greater accuracy of the beginning and end of the note, when the section moved together through the notes onset and decay.

Turning attention to the placement of whole sections, it was found that changes in this could have significant impact on the tone quality produced by the orchestra, and the relative position in the orchestra of each string section was varied. Consideration was given as to which layout would best benefit the work itself. In general for most works from the Classical Period until the present day, the strings would be seated in the manner shown in **Figure 8**.

**Figure 8**

*BHS string layout 1*



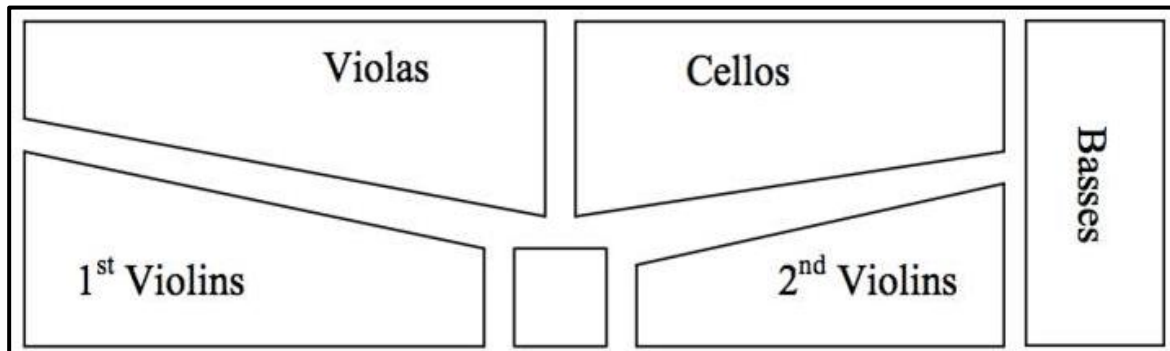
Seating the first and second violin section opposite each other to enhance the antiphonal sound, based on Watkins (2009), was trialled in some works (shown in **Figure 9**, p. 67). Arranging the strings in this manner had the benefit of keeping the instruments who had the lowest notes of the harmony (cello, double bass, bassoon, trombone, tuba, and timpani) together. This encouraged strength of sound and unity of intonation in the bass notes of the harmony and allowed the players to easily hear the lowest notes of the chords resulting in a greater accuracy of intonation. When the middle notes of the chord were confident and in tune with the bass then the orchestra created a warmer, less edgy sound. There were challenges to this layout, including a large distance between the back of each violin section. The distance was difficult for the players in the second violin section especially, who were the least experienced members of the orchestra, and led to timing issues. Therefore this seating plan was used when the string section had four or fewer desks of violins, When working with a smaller orchestra, for example in 'Movement II (Air)' from *Orchestral Suite No. 3 in D major* by Bach, this seating arrangement was



beneficial in bringing out the antiphonal writing and giving the second violin line more prominence.

**Figure 9**

*BHS string layout 2*



The literature on orchestral seating focuses mostly on the placement of string section. Based on the general advice (Maiello, 1996; Knight, 2006; Colnot, 2007), the seating of the BHS woodwind and brass sections was also varied dependant on repertoire.

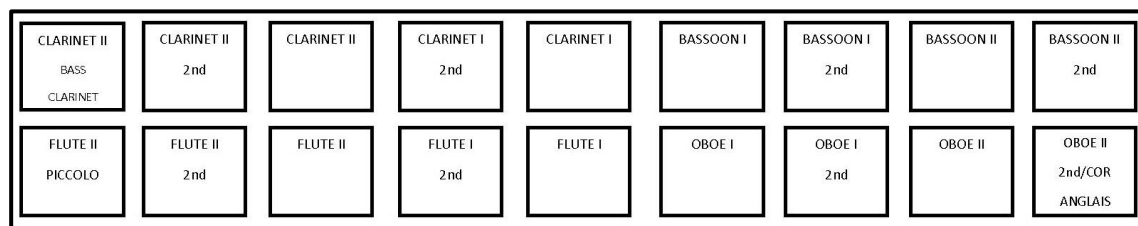
Compared to the string section, the woodwind section contains a relatively small number of players. For pieces with a texture that required clarity, particularly from the Classical and Baroque period, one player on each part worked well as a way to allocate parts for the BHS Orchestra. The lines in the music were clearly defined, with fewer balance issues likely to occur, compared to music from the Romantic period and beyond. When performing later works, it proved beneficial to double the woodwind lines, such as shown in **Figure 10** (p. 68). This allowed for instruments in the middle of the ensemble (both in range and geographically) who found projection a challenge over a large number of strings, to be heard. With the thicker texture that is often heard in Romantic works, the woodwind section (especially parts such as second oboe, first and second clarinet, and first bassoon) often became lost within the orchestral sound. Solo lines were still allocated to one player; but both performers learned them. This allowed for absence and instrumental issues that proved common during the case study.

Woodwind players developed greater confidence and produced a strong sound when the numbers of players in the section was doubled for most works. In the double reed sections the

level of player experience was less than either flutes or clarinets, and at BHS there were a number of woodwind and brass players who had been playing their instrument for very little time. These instruments require a certain amount of physical development before they are able to be played well enough to be placed in the BHS Orchestra. Doubling the parts allowed more students to experience playing in an orchestral setting, while also keeping a balance between parts.

**Figure 10**

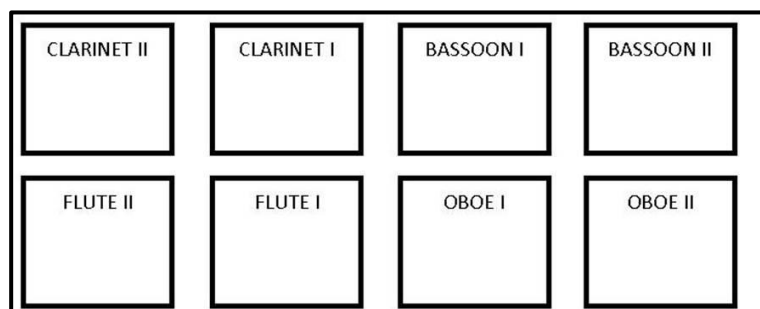
*BHS woodwind layout 1*



Works that required a more subtle sound and a degree of flexibility within the woodwind section were not suitable for a doubled woodwind as in **Figure 10**. Based on Knight (2006), the case study rearranged the woodwind section for particular works, for example *Symphony No. 6 (Pastoral)* by Beethoven, which benefited from using the layout shown in **Figure 11**. The string writing within this symphony was clear and light when the woodwind lines had solo passages, therefore there were fewer balance problems for younger woodwind in this work and the lack of doubling on the part allowed players freedom to shape phrases.

**Figure 11**

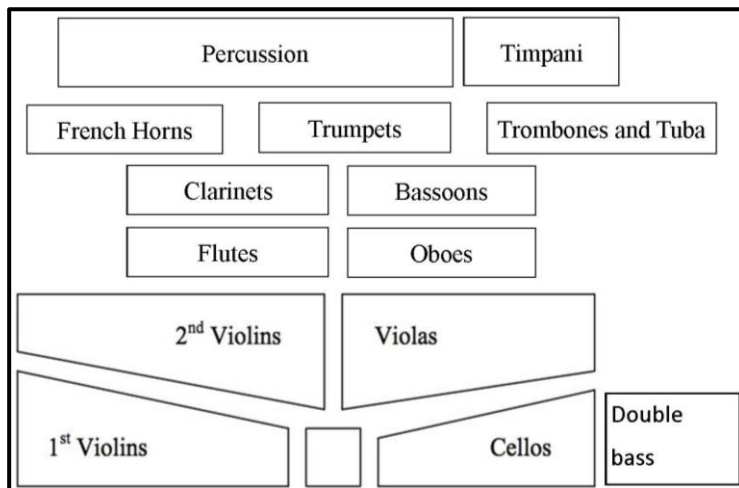
*BHS woodwind layout 2*



The BHS brass section was usually seated behind the clarinets and bassoons, as shown in **Figure 12** (p.69). Another seating option that the BHS Orchestra used was to move the brass so that they formed one long line coming from either side of the back row of woodwinds. Seating in this manner had the effect of wrapping the orchestra in a strong powerful sound, and was particularly useful if the brass section was relatively strong, but the string section less experienced. Surrounding the strings with the brass gave the string section confidence from the wall of sound that is created by this section. **Figure 13** shows a possible seating plan for an orchestra with a strong brass section.

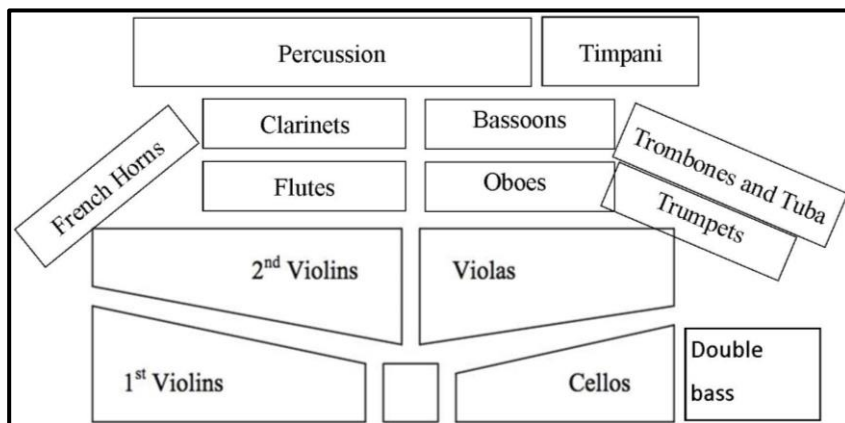
**Figure 12**

*BHS orchestra with rear brass section*



**Figure 13**

*BHS orchestra with a wrap-around brass section*



The wrap-around brass seating plan did have some challenges, that is, it is wider across the stage, which required enough physical space, and there were sight-line problems. Sight-line issues were resolved by elevating the back of the orchestra onto three platforms; flutes, oboes and trumpets on level one, French horns, clarinets, bassoons, trombone and tuba on level two and percussion and timpani on level three. Pieces with homophonic movement in the lower instruments benefited greatly from this as there was a consolidation of the lower sound, with the timpani, trombones, tuba, bassoon, cello and double bass all occupying a very similar position within the ensemble. The trombone and tuba also add weight to the bottom of the chord along with the cello and double bass as they are now somewhat angled towards the upper strings, allowing the violin sections to tune their notes to the bass of the harmony.

Rearranging the seating in the string sectional rehearsal each week based on Cassie's (2008) research was trialled in sectional rehearsals during the case study to enhance listening and communication skills within each section. While Cassie's (2008) proposed strategies were challenging to implement with the full orchestra, plan three (opposing rows) and four (outwards facing circle) were incorporated into sectional work with the string woodwind and brass sections. By using this plan within a sectional rehearsal, there were fewer players to move within the space and each section had room to move from plan to plan if the section leader or tutor wished. Plan two (limited sectional-style rehearsals) was only used within the context of the woodwind and brass sectionals, and proved to be useful if the time-frame was short. Using these different plans, more than one musical idea could be targeted in the one rehearsal, for example, in the case of the string section, working on both the awareness of length of bow and of direction of the bow. Due to the difficulties in moving 90 students around the room, these methods were restricted to sectional rehearsals.

The case study showed that the students responded most favourably when a balance between consistency and variety of seating was present. Developing positive working relationships between players required consistency of seating partners, and unified the sound especially in the string section. New aural experiences, based on seating movement in rehearsals offered a constructive way in which to widen the students' knowledge of the repertoire, but this movement also resulted in a lack of confidence from some players. The importance of line of

sight was confirmed by the case study, with small changes to seating angle, stand height, and chair position being most significant.

This chapter focuses on methods for selecting the orchestral players. This may take the form of formal auditions, but within the context of the school where the conductor is working closely with the students, there are many other ways in which this may take place. For some less popular orchestral instruments, success in the auditions is more a matter of seating placement; in other more popular instruments the audition decides the student's entry to the orchestra. Findings in the literature showed that technical proficiency during auditions was only one of many factors to consider when placing a performer in an orchestra. Social factors such as independence and cooperation, were also considered to be relevant when placing a player in an ensemble (Scherchen, 1989; Barnes & McCashin, 2002; Seaman, 2013; Hopkins, 2013).

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### 3.2.1 THE LITERATURE

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Audition requirements that assess technical proficiency are almost universal in both the literature and in practical requirements for orchestral entry. A pattern of commonly occurring audition requirements was found by Barnes and McCashin (2002) in a questionnaire to the American String Teachers Association about procedures for all-state orchestras. Similar to Scherchen (1989) solo and orchestral literature was expected as well as scales in a wide variety of key and octave requirements, etudes, and in some states sight-reading. The choice of compulsory orchestral excerpts was found to be important by Seaman (2013), who like Scherchen (1989) considered these part of orchestral auditions. The excerpts allowed the panel to hear tone colour, intonation, rhythms, musicality and technical considerations, for example bow technique. Findings by Hopkins (2013) showed knowledge of the ensemble was required by the conductor in order to successfully place a performer within the group. Listening to each player in the ensemble every year by using auditions, skill checks, or playing tests enabled the conductor to assess the level at which the individual student was currently performing, and therefore the ensemble as a whole. Ensuring no section is weaker than another required an even allocation of players and parts, and therefore knowledge of the comparative strengths and weaknesses of existing performers (Hopkins, 2013).

Social attributes that were found to be desirable in professional orchestral players (Scherchen, 1989) included independence, intelligence, and the ability to work co-operatively with the other players in the ensemble, as well as the ability to perform solo works, chamber music or orchestral music. Directing or conducting a player during the audition enabled the panel to see if the performer was able to follow a conductor's gesture and instruction easily. Similar to Scherchen (1989), Seaman (2013) found from professional experience that paying close attention to the demeanour of the player during the audition ensured that any personality traits that may be useful or problematic within the orchestra were observed.

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### 3.2.2 THE CASE STUDY

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Information regarding the level of players in the case study was gathered each year, based on Hopkins' (2013) recommendation. The information came from four sources; observation from the conductor of continuing players; observation from teachers of other ensembles, lessons and sectionals; observation by students in leadership roles, for example the outgoing or incoming concertmaster; and auditions for new players. Students in the BHS Orchestra were not required to re-audition each year, and seating placement was decided by audition when the student first joined the orchestra, then in subsequent years by performance ability during the year and observable leadership skills. The students were continually assessed by the conductor and the specialist assisting staff, which generated the information required to assess the level at which individual students were performing. Students auditioning for the BHS Orchestra were given two opportunities to audition, once at the end of the previous year, and another at the start of the school year. Students who were unsuccessful in the first round were afforded another opportunity to audition after the school's summer break. In order to create a positive experience for these students, specific technical and musical recommendations were given to allow them to resolve issues identified in the first round. Students who began school at the start of the year auditioned in the second round.

Audition requirements in the case study were based on the finding of Barnes and McCashin (2002). One piece of solo literature, two pieces of orchestral literature, two scales and sight-reading were included in each audition. Based on Seaman (2013), technical requirements considered when choosing the orchestral literature included: tone colour, intonation,

independence of rhythms and entries, and the ability to follow the conductor's gesture when asked. One of the best ways in which to assess technical capability in the audition was through using scales and exercises based on scales that display flexibility. String players were often asked to play their scales with a variety of different bow patterns, and in different rhythmic groups. This appeared to give a more accurate indication of technique than piece preparation in many instances. Tone quality was particularly important in the woodwind and brass section. The ability for the player to switch effortlessly between blended and solo playing was often the mark of strong orchestral performers. Intonation and tone quality are linked for many high school performers and develop at a similar rate, and many players only begin to master both skills in the upper year levels of high school. Sight-reading in the audition was used in order to assess rhythmic accuracy and attention to musical detail.

In the case study, as in many New Zealand high schools, new students arrived as a cohort playing a limited range of instruments. This was largely due to restriction of access to instruments and teachers in primary and intermediate schools. The music staff encouraged students to consider a wider range of instrumental options, allowing the ensembles to function with a more balanced instrumentation. The offered instruments were generally part of the school's instrumental collection, or arrangements were made for the students to hire them. Lessons are provided through the Ministry of Education's Itinerant Music Teacher hours. The BHS Orchestra also operated a trainee scheme where students who did not yet have all of the technical capabilities yet, were invited to play in some of the less challenging repertoire during the year. The goal was for them to become full members of the orchestra as soon as they were ready.

Students who play more than one instrument were quite common at BHS, and often students were identified to move to a related but less popular instrument; for example in one year, a viola was offered to a violinist for a trial period. The audition process, along with other solo performing events in the early years of high school, provided an opportunity for students to change to instruments that were more appropriate for their abilities, or more natural to the student, and this created more playing opportunities for these students. The BHS Orchestra was given a maximum number of students in each section (although some sections rarely reached this limit). Exceeding these numbers in the past created a "muddy" sound in the low instruments, and unity issues across the ensemble. Woodwind players were encouraged to learn piccolo, cor anglais,



bass clarinet or contra bassoon, as appropriate and the instrument was either provided or hired for them by the school. Balancing the tension between providing an educational experience for emerging young players and confidence that the orchestra would continue to improve resulted in the following list of maximum numbers within the ensemble:

- Violin I - 14
- Violin II - 14
- Viola - 12
- Cello - 12
- Double Bass - 8
- Flute - 4 (with the option of a piccolo specialist)
- Oboe - 4 (with the option of a cor anglais specialist)
- Clarinet - 4 (with the option of a bass clarinet specialist)
- Bassoon - 4 (with the option of a contra bassoon specialist)
- French Horn - 5
- Trumpet - 4
- Trombone - 3 (including bass trombone)
- Tuba – 2 (for volume)
- Harp - 1
- Piano - 1
- Percussion - 6

Assessing students' social attributes (Scherchen, 1989; Seaman, 2013) was more challenging than technical ability during the audition. The player's musical knowledge, co-operative behavior, and general demeanour, was discussed where possible by the BHS audition panel based on the performer's history in other ensembles, and in the more academic setting of the classroom. It was therefore important at the BHS auditions to consider who sat on the audition panel for each family of instruments. Generally this was made up of three of the following: the conductor (overseeing all auditions); the teacher in charge of the instrumental family; the student leader of the section; the conductor of another ensemble that the student had performed in; an itinerant teacher from the instrumental family.

The case study confirmed that the player attributes found by Scherchen (1989) to be beneficial, such as co-operation and independence, were enhanced when performers were asked to undertake responsibility for example; passing back a bowing change, or making a strong gesture to lead the section. While Scherchen (1989) and Seaman's (2013) findings were directed towards the employment of a professional orchestral player, many of these factors were considered when assessing or auditioning the BHS students. Allowing students roles that encouraged co-operative learning and created leadership opportunities aided staff in placing each player effectively within the section. Seating placement, and the allocation of leadership roles for students within the ensemble became easier as knowledge of the students' ability and personality increased. Using the BHS Orchestral leaders to form a bridge between teacher and students developed a strong sense of pride and a willingness to take on extra work to fulfil this role. This corresponded with the findings by Hewitt (2013) suggesting that student players value the opportunity to work with other musicians in rehearsal and performance, and also the social aspects of developing friendships and strong relationships with contributing adults.

### 3.3 LEADERSHIP AND MENTORING

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Student leadership, either peer tutoring or cross-age tutoring, can benefit both the music teacher and the students by creating musical experiences that are positive and valued. Based on Sheldon (2001), Scruggs (2008) and Webb (2015), the case study trialled ways in which student leadership could be used in a student orchestra.

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#### 3.3.1 THE LITERATURE

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The benefits from using student leaders include musical growth, problem-solving skills, leadership and musical independence, as shown in findings from Sheldon (2001) and Scruggs (2008). In addition to alleviating time restraints that may be present due to a shortage of staffing for rehearsals such as sectionals, students become involved in higher order thinking during performance. In orchestras without the benefit of multiple teachers or tutors working regularly with the orchestra, the use of students in a tutoring role is found to facilitate a greater understanding and tolerance between students.

The benefits of peer tutoring across a wide range of areas are common in the literature, but less so in an orchestral context. Webb (2015), found that the use of peer tutoring was valuable when reinforcing previously learned techniques, and communication skills, discussed by the conductor within the full rehearsal. As well as musical benefits, this tutoring also had social benefits for the students, including an increasing positivity towards the rehearsal (Sheldon, 2001), an increase in self-confidence and responsibility and a sense of student ownership of their personal learning.

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#### 3.3.2 THE CASE STUDY

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Peer and cross-age tutoring was trialled in two ways in the case study, based on the findings of Sheldon (2001), Scruggs (2008) and Webb (2015). Firstly in the string section, a more experienced student was permanently placed alongside a less experienced student to provide leadership and advice during the year (as discussed in 3.1.2). Secondly sectional leaders worked with the staff to provide less experienced students with role models as they moved through the school. The BHS

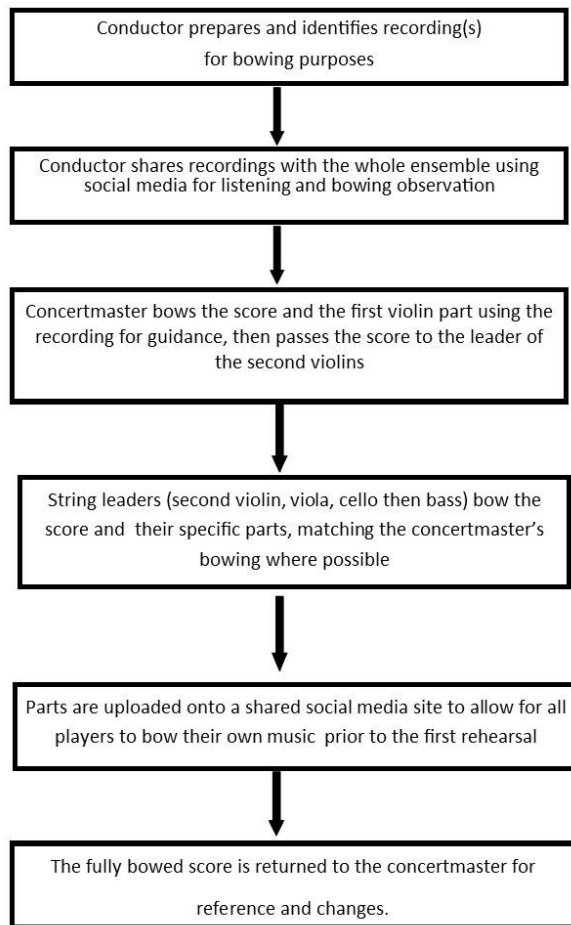
Orchestra was fortunate with staffing allocation; as well as a conductor, there were three staff members who worked with the orchestra for one hour a week. By including student leaders and staff this allowed up to eight sectional rehearsals to be held each week.

The BHS Orchestra sectional rehearsals were integrated into the culture of the ensemble, and students understood that these would be taken by a mixture of staff and senior students. The senior students took these roles seriously and appreciated the responsibility and the collegiality with the staff involved, displaying an increase in self-confidence as found by Sheldon (2001)

Managing the bowing for the string section in the case study was traditionally contentious and changeable between rehearsals or performances. Bowing that works well for a professional orchestra can be challenging for a developing orchestra. While it is traditionally the role of the concertmaster to oversee the bowing of the string parts, it was not always that simple when dealing with the BHS Orchestra as it developed. In order to streamline the bowing process, the case study used social media to increase student engagement and sharing availability. As part of the score analysis phase of the conductor's preparation, a number of filmed performances (both professional and youth orchestra) available via YouTube were identified. Both quality of the performance and visual bowing were a consideration in these performances. As the concertmaster was not always experienced enough to bow some or all of the music without guidance, **Figure 14** (p.79) shows the steps taken to ensure that bowing was completed and disseminated in timely manner to the string section,

**Figure 14**

*Flow diagram for the sharing of bowed music in strings*



Working with the conductor on technical aspects of the ensemble's playing, such as bowing added another layer to the education students were gaining. The one-to-one nature of this learning fed back into the section, and into the whole orchestra, allowing the students to gain insights into the conductor's thought process.

The case study confirmed that using peer tutoring as a reinforcement of techniques previously learned in full rehearsals, based on Webb (2015) assisted not only with student learning in the case study, but also with sectional rehearsal timetabling. Running sectional rehearsals regularly benefitted students' learning processes as each section contained a homogeneous group of instruments, as discussed by Sheldon (2001), and therefore specific instrumental techniques and practice methods were explored and trialled. The case study also found social media and other digital technologies were a developing resource that would enhance learning, and communication with the ensemble.

## PART 4: REHEARSALS

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### 4.1 SCHEDULING REHEARSALS

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Scheduling rehearsals based on Ensemble Goal Categories 1 and 2 (concert and functional) offers a framework around which to plan rehearsals leading towards performance. These set events and responsibilities dictate the performing milestones of the year. This chapter focuses on overall rehearsal planning, which occurs both from the period following the previous rehearsal, as well as within the context of the full year. The literature shows that successful rehearsal planning needs the conductor to consider multiple approaches such as; set goals, timely notification of rehearsals, sectional rehearsals, spaced learning, and teaching through repetition (Mount, 1980; Frelly, 1990; Colnot, 2007; Bayley, 2009; Lakshmanan et al., 2010; Saville, 2011; Scott, 2012; McDaniel et al., 2013; Biasutti, 2013). Informed by the literature, the case study examines ways in which rehearsals can be planned and ensure student players are kept informed of their ongoing commitments towards the ensemble.

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#### 4.1.1 THE LITERATURE

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Setting rehearsal goals that are subsequently shared with students was found by Biasutti (2013) to aid in maintaining a constant improvement in the performance level of the ensemble. Both Saville (2011) and Biasutti (2013) advocated for a sense of rehearsal flow maintained by strong problem-solving skills from the conductor. Students remain focused when the rehearsal moved towards a known rehearsal objective. “Music teachers can avoid the pitfalls of boredom and mindless repetition by constantly shifting teaching strategies and including new goals and framing techniques” (Saville, 2011, p.69). Focusing on specific musical elements during rehearsals is considered an important feature when rehearsing a youth orchestra. Frelly (1990) surveyed thirty conductors considered pre-eminent in the field of collegiate orchestral direction in America, inquiring about the attention paid to musical elements during rehearsal. Frelly’s (1990) findings showed that similar to Saville (2011) priority was given to four elements; balance, blend, dynamics and intonation. In an orchestra, each section of the ensemble can have their own

rehearsal goal. One way to focus strongly on a specific instrumental goal is to do so in sectional rehearsals.

Notification of upcoming rehearsal details including date, time, venue, repertoire and required players is an important factor discussed in the literature. When scheduling rehearsals for a youth orchestra, Scott (2012) recommends that the minimum advanced notice of rehearsal details required is the end of the previous rehearsal (although a degree of flexibility was needed). While Scott (2012) lacks specifics as to which rehearsal details are needed, he contends that shorter time periods resulted in a lack of focus in preparation and practising from both the conductor and the performers. Moving from this preparation to the overall schedule of rehearsals, one idea that has been suggested by educators is that of spaced learning.

Announcing the rehearsal order at the start of the rehearsal by using a noticeboard so students can put their music in the correct order prior to the rehearsal beginning was proposed by Bauer (2001) as a way to begin the rehearsal with performing rather than administration. This prior notification of rehearsal details is similar to recommendations by Scott (2012). Moving any announcements to time between works or at the conclusion of the rehearsal reinforced the ensemble's understanding that the most important priority is the music, and that the students needed to be ready at the scheduled time for the rehearsal to begin. Both Bauer (2001) and Williams' (1931) argue that planning exactly who is required and when at each rehearsal alleviates stress with players. Bauer (2001) contended that knowledge in advance of a specific start and finish time, along with venue and exact repertoire to be rehearsed can provide busy students with a framework around which to plan their day, thus increasing the chance of attendance at the rehearsal. Consistency of rehearsal notification increases the likelihood of a positive and effective rehearsal.

Sectional rehearsals can be used successfully at all points during the rehearsal schedule. While there appears to be almost no literature dealing with sectional rehearsals for student orchestras, there are some articles discussing choral and band sectional rehearsals. Mount (1980) suggests that sectional rehearsals can shorten the preparation time for concerts, and be useful when initially learning the works, all the way through to the final rehearsals. Both Mount (1980) and Bayley (2009) recommend scheduling regular sectional rehearsals into planning for the

ensemble. “When feasible, every effort should be made to have sectional rehearsals by instrument (e.g., clarinets) or by instrument family (e.g., brass, woodwinds, or percussion).” (Bayley, 2009, p.31). Colnot (2007) prioritised the importance of uniform tone-colour achieved via strong player communication, corresponding with the Bayley’s (2009) recommendation of instrument specific sectional rehearsals. Saville (2011), Colnot (2007) and Bayley (2009) all recommend focusing on a smaller number of elements, in order to increase the retention of the conveyed information.

These rehearsals offer an opportunity for specialist teachers to discuss technical and musical details that they are not able to during full rehearsals, including prioritising targeted elements within the repertoire.

“Spaced learning”<sup>9</sup>, that is multiple training sessions over time to aid in skill development and learning of complex concepts, was found to enable ensembles to retain technical and musical information and appreciate a deeper level of nuance within the work (Moulton et al., 2006; Lakshmanan et al., 2010). This allowed the students to first learn the technique(s) required within the context of the work, then, “through repeated presentation of the instances and feedback on their responses, may come to abstract the essential features and their relations” (McDaniel et al., 2013, p.1417). Similar to Saville (2011), the focus on feedback from the educator to the learner is emphasised with repetition of works and features within these works.

Repetition of works when scheduling rehearsals is considered vital as repetition strengthens connections for students. Saville (2011) states “Music education typically emphasises repetition because of its success in the development and refinement of psychomotor skills” (Saville, 2011, p. 69). Rehearsals that break large musical works into smaller, discrete musical elements which are periodically rehearsed through repetition and refinement, was argued by Saville (2011) to increase learning speed by eliminating delayed feedback. He warns however that repetition alone is not enough to improve, and players also require a sense of purpose for improvement to occur.

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<sup>9</sup> Spaced learning stems from research by German psychologist, Hermann Ebbinghaus (1964) who pioneered the experimental study of memory, and discovered the “forgetting” curve and the spacing effect.



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#### 4.1.2 THE CASE STUDY

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Scheduling of rehearsals in the case study was based on recommendations by Scott (2012) and included ensemble goals derived from Reynolds (2000), Budiansky and Foley (2005) and Geraldi (2008). The year was split into periods of time punctuated by performances, and within these periods of time the focus was initially on three works. New works would be introduced into the rehearsal schedule as other repertoire became close to performance-ready. Full ensemble rehearsals were balanced with sectional rehearsals allowing challenging works to be broken down into instrument-specific musical elements drawn from recommendations by Saville (2011). The BHS Orchestra rehearsed one day a week, with two separate rehearsals on that day. The first was 60 minutes across lunchtime, and the second 90 minute rehearsal was at the end of the school day. The sectional rehearsals are run during the 60 minute period. The second rehearsal of the day (90 minutes) is a full orchestral rehearsal.

Notification of rehearsal order was trialled in two ways during the case study, based on Bauer (2001). Initially a physical noticeboard in the Music Department was used on the day of rehearsal to notify students of the works to be rehearsed. Using this board was not completely successful as students had to visit it physically in order to get the required information. An electronic noticeboard to communicate exact times for each student to rehearse was developed during the case study. The platform chosen for this was Google Classroom, which notified the students with an email whenever a new post was created.

Planning the rehearsal timetable at least a week in advance (Scott, 2012) and distributing it electronically to the students was trialled in the case study. Students were aware of the exact time and duration they were required to be in rehearsal. During the rehearsal, they would be actively working on a piece in which they were heavily involved. Instrument-specific technical issues were addressed in sectional rehearsals. Full orchestral rehearsals began with pieces that required large numbers of students, and then released students as the works decreased in personnel.

Typically, rehearsal schedule notices to students were posted to an online forum six days in advance of the rehearsal and contained information that showed works and times to be rehearsed. **Figure 15** shows a rehearsal schedule for the 2016 BHS Orchestra.

**Figure 15**

*2016 BHS Rehearsal Schedule*

<b>LUNCHTIME SECTIONAL REHEARSALS</b>
12:45pm Hansel and Gretel Overture - Humperdinck
1:15pm Karelia Suite - Sibelius
•Violin I
•Violin II
•Viola
•Cello
•Bass
•Woodwind
•Brass
•Percussion
<b>AFTER SCHOOL FULL ORCHESTRA REHEARSAL</b>
2:50pm The Fairy's Kiss - Stravinsky
3:30pm Banks of Green Willows - Butterworth
4:00pm The Four Seasons - Vivaldi
<b>NOT REHEARSED TODAY</b>
Hungarian Dance No. 6 – Brahms

Sectional rehearsals in the case study occurred weekly for the first half of the year, and were shared between the conductor, a specialist staff member or the section leader. In rehearsals led by the section leader, guidance by the conductor was part of an overall collaborative exercise between the section leader and the conductor. Planning of sectional rehearsals occurred at least one week in advance, based on Scott's (2012) recommendations. While the number of sectional rehearsals required strong, ongoing communication between section leaders, tutors, and conductor, the advantage was within a large ensemble the students were perceived and dealt with as individuals rather than as a small component of a larger group. There was also a strong

desire on the part of the senior students to meet the challenges of their leadership roles. When possible, expert tutors were used to help with these sectionals and work alongside the senior students to enhance their leadership skills (discussed in 3.3).

For the initial sectional rehearsals, the ensemble was split in the following manner:

- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Woodwind
- Brass
- Percussion

Splitting the orchestra into such a large number of different sections required a greater trust to be placed in the student leaders than had been present prior to the case study. The benefits of peer tutoring during the case study (discussed in 3.3.2) meant a greater focus was given to individual instruments during these sectionals. The woodwind and brass sections were not regularly split into individual instrument sectional rehearsals, as one of the main areas of focus for these sections was to blend and balance as a section despite different methods of sound production from the instruments. Once the players started to master the technical issues within a work, the sectional rehearsals were combined and led by a member of the teaching staff, for example:

- Upper strings (including viola)
- Lower strings
- Woodwind, brass and percussion

In order to base rehearsals in the case study on the findings of Moulton et al., (2006) and Lakshmanan et al., (2010), goals for the year and appropriate repertoire were set and reviewed, and thought was given to the sequence in which pieces might be rehearsed. In order to save time that would be lost in an 'ad hoc' rehearsal structure, the following questions were asked in reference to the BHS Orchestra to assist this planning:

1. When are the performance deadlines?
2. What are the technical and musical challenges of each work?
3. Are there other simpler works that may be used as exercises and rehearsed first to help the development of the necessary techniques for works to be performed?

Following each performance the orchestra began learning new repertoire, even though some of the works were performed again. Returning afresh to works supported the players in retaining goal-based technical and musical nuance taught earlier in the year (Moulton et al., 2006; Lakshmanan et al., 2010). In 2014, the BHS Orchestra goals were set and the repertoire chosen corresponded to these goals in the following manner. As discussed in the reflection on 2014 for the BHS Orchestra (see section 1.2.2), the main concert was overly long. A more preferable approach to rehearsal planning would have been to perform movements from Farquhar's *Ring around the Moon Suite* instead of performing Bizet in April and then put the work aside for the remainder of the year. The benefits of this would have included a better length major concert and greater rehearsal time to focus on musical aspects of both works.

The order in which the repertoire was learned in the case study was based on the findings of Kornell and Bjork (as cited in McDaniel et al., 2013), interweaving different styles of music to aid in retention of orchestral goals and other technical information. During the interwoven periods of learning, repertoire was broken into smaller sections with focus on specific musical elements (Saville, 2011) based on the ensembles technical goals (Reynolds, 2000; Budiansky & Foley, 2005; Gerald, 2008). Using the repertoire in the case study to reinforce the elements recommended by Frelly (1990) and Colnot (2007) early in the rehearsal, offered an opportunity to target the orchestra's goals for the year and raised their consciousness of these elements in the repertoire. Beethoven and selected movements of Bizet were scheduled to be performed early in the year as these were texturally and harmonically less complex than other works, and allowed the players to focus on some of their technical and ensemble goals. Therefore it made sense that these should be rehearsed as a priority. David Stone's arrangement of Debussy's 'Ballet' from *Petite Suite* was easily within the technical grasp of this orchestra. It is low on the level of difficulty that the ensemble sat within and like the Beethoven, offered a learning opportunity for the string section to work on one of their developmental goals for the year. Bizet allowed the woodwind to

focus on a more solo-style playing, as this work contains small cadential-style passages for the principal player in each section.

Rehearsal planning was treated in two ways during the case study. Firstly, performance goals dictated the order of learning during the year. Secondly, repertoire was chosen to encourage a growth in musical understanding and technical skills during each period of preparation. Previously-emphasised technical goals allowed students to more quickly improve on the elements that had been highlighted during the year. Performance of Mozart and Bach's harmonic and melodic lines informed the string players on balancing their parts in works by Vaughan-Williams and Beethoven, which allowed the rehearsal of these works to move relatively swiftly. Technical and musical advances made by the orchestra during the rehearsal and performance of Bizet were referred to during rehearsals for Holst. These reminders of skills recently worked on by the performers contributed to efficiency during rehearsals and did not overshadow development of the orchestra's musicality, but instead became part of a more holistic approach to the orchestra's development. Referring to technical elements regularly and drawing attention to the way that they were treated in other similar works created a situation where the students learned the repertoire quickly, allowing rehearsal time for working on musical nuance. This meant that the preparation for the final performance in November was less complex than that of earlier events as the total length of the programme was shorter, and the level of music chosen was deliberately lower.

A balance of diversity and consistency was maintained in rehearsals during the case study. Scheduling a mixture of sectional rehearsals and full orchestra rehearsals added variety to the students' experience, whilst at all times rehearsal content and structure was signaled in advance. The case study confirmed findings in the literature that organisation and communication of rehearsal details improved the chance of full participation in each rehearsal. However the issues that were not addressed in the literature, such as; structuring both sectional and full orchestral rehearsals, and minimising "getting ready" time at the beginning of a rehearsal were tested in the on-going case study and are discussed in the following chapter.

An efficient rehearsal is important for reaching set goals and minimising poor behaviour from students. This chapter focuses on planning and running an individual orchestral rehearsal. Previous studies have found that a rehearsal may be divided into the following sections: warming-up and tuning (Maiello, 1996; Gillis, 2008), the performance section of the rehearsal, (Boult, 1968; Topilow, n.d.; Battisti, 2013) teaching episodes (Witt, 1986; Byo, 2001; Battisti, 2013), and breaks from the rehearsal (Grosbayne, 1956; Goolsby, 1996). The case study confirmed that planning requires the conductor to schedule efficient rehearsals that prioritise the repertoire. There is a consensus in the literature that shows this role is important for the ensemble's development.

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### 4.2.1 THE LITERATURE

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Rehearsals were found to be more efficient if the conductor considered three areas prior to the rehearsal. The literature recommended focusing on planning of repertoire (Reynolds, 2000, Geraldi, 2008), preparation of the score (Grosbayne, 1973, Green & Malko, 1974, Gillis, 2009) and the pace of the rehearsal (Ulrich, 1993). According to the literature, with careful preparation of these three areas, the ensemble should be able to reach a musical peak at performance time. Ulrich found that as well as being prepared in advance in these areas, the conductor had the responsibility to listen to the progress of the ensemble and make adjustments to the rehearsal if needed. Not only should the conductor be prepared in advance, but the ensemble needs to be given the same opportunity, by prior notification of rehearsal details as discussed in 4.1.1.

Five points for a successful rehearsal suggested by Maiello (1996) include: allowing the ensemble a regular warm-up routine; considering the pace of the rehearsal; knowing what to say before stopping the ensemble; using gesture to communicate ideas; observing other conductors' rehearsal techniques. Maiello (1996) argued that this requires a consistent system of organisation, including a knowledge of goals to be accomplished within the rehearsal. Examining each of these five points in greater depth allows the structure of the individual rehearsal to emerge.

Developing a regular warm-up routine has several benefits for the ensemble. Orchestral warm-ups were found by Maiello (1996) and Gillis (2008) to serve a number of different purposes; ensuring the ensemble plays in tune, preparing the players both physically and mentally, and bringing the rehearsal into focus after a diverse day. Different instruments have different warm-up requirements, and warm-ups should address posture and breathing for wind players, bowing for string players, and listening for the entire orchestra (Gillis, 2008). Findings by Gillis show that increasing warm-up difficulty and sophistication, by focusing on elements such as intonation, balance and blend is beneficial as the ensemble becomes more experienced. These warm-ups could be homophonic, such as a section of a work where the harmony is relatively simple and presents few technical challenges, or a scale and chord exercise in a key that the ensemble is getting ready to play in. Using simpler passages to warm-up may help students focus on these three areas (intonation, balance and blend), rather than being distracted by passages with more rhythm and timing challenges. Findings by Witt (1986) show that orchestral players both take more time preparing to perform, and are more often off-task during performance sections of rehearsals, than their concert band counterparts. The combination of these two elements led to fewer productive performance minutes during the rehearsal for an orchestral ensemble.

The pace of the performance section of the rehearsal can be streamlined by beginning with an uninterrupted run of a section or full piece. This was found by Boult (1968), Topilow (n.d.) and Battisti (2013) to enhance player enthusiasm, as well as minimising player frustration and wasted time. Using gesture to show interpretation avoided frequent stopping that disrupted an uninterrupted run. Grosbayne (1956), Boult (1968) and Green (1981) all contend that performer frustration was most likely to occur when players had long sections in which they did not play. Programming rehearsals to maximise playing time for all performers within the ensemble minimises this frustration and keeps performers focused. Following the initial full run of the work, teaching episodes allow the conductor to give advice to assist in the orchestra's improvement.

The initial full run within the rehearsal is the start of the rehearsal outline of “macro-micro-macro”<sup>10</sup> pioneered in part by Battisti (2013), after which the conductor refers back to sections that require greater attention given to musical or technical aspects. Once these sections have

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<sup>10</sup> This method is also known as the three phase method or in Kohut and Grant (as cited in Gillis, 2008) the music learning theory of synthesis-analysis-synthesis

been rehearsed, a final full performance will be played in order to provide the players with an overview of where the new skills fit into the work. Effective transfer of information during these teaching episodes decreases the chances of off-task behaviour, as found by Witt (1986) and Byo (2001).

Gestures rather than verbal instructions represent the model for desired sound. Intensity of concentration is increased. In trying to establish a rehearsal atmosphere that is conducive to active listening, consider other potential effects of conducting gestures.

Byo (2001, p. 44, 45)

Rehearsing an ensemble in a manner that emphasises active performance and minimises instructions from the conductor led to positive and engaged student behaviour. Goolsby's (1996) study of thirty high school instrumental teachers found that in a comparison of student, novice and experienced teachers, the experienced teachers spent both the largest amount of time in active rehearsal, and also spent the longest time allowing the students to take a break from rehearsal. Similar to Witt (1986), Goolsby (1996) investigated the time taken in performance sections and teaching periods in the rehearsal, and found that experienced teachers minimised non-active time spent during rehearsals, and emphasised non-verbal communication.

Scheduling breaks into rehearsal allows students an opportunity to socialise thus alleviating this issues during the non-active time in the performance section of the rehearsal. Breaks also allow the performer and the conductor to re-focus and help extend rehearsal time. Grosbayne (1956) argued that when rehearsal duration exceeded 90 minutes without a break, the concentration of performer and conductor are reduced. Longer rehearsals that included a 15 minute break allowed the ensemble to relax and re-focus. Goolsby (1996), like Grosbayne, found that small breaks from the rehearsal allowed for improved transitions between pieces. A clear delineation of rehearsal time is shown by the conductor stepping on and off the podium to define rehearsal breaks and indicate the return to the rehearsal for the players.

Knowledge of how to address instrument-specific solutions to challenges within the rehearsal was advocated by Hopkins (2016). Articulating appropriate advice that addresses issues such as intonation problems during the rehearsal warm-up allowed students to learn to identify and address them. Similar to Maiello (1996) and Gillis (2008), Hopkins (2016) contended that focusing the students' attention on these issues during warm-ups and tuning by isolating factors such as resonance, ringing tone, and beat elimination help the students understand the causes of poor



intonation, not just the symptoms. Witt's (1986) investigation of attentiveness of students in secondary school instrumental rehearsals suggests that orchestras spend more time tuning than wind bands (p.39). This is likely caused in part by a greater number of instrumental families requiring separate tuning, with wind players able to bend the instrument temporarily into tune using the embouchure. Tuning also included "getting ready" time, which may stretch out if students are not well-disciplined and trained. Efficient warm-ups, as found by Maiello (1996) and Gillis (2008), serve to minimise the attentiveness challenges identified by Witt (1986).

Using gesture to communicate ideas is a common theme in the literature (Boult, 1968; Leinsdorf, 1981; Green, 1981; Scherchen, 1989; Chodoroff, 2010). Communication of information and musical nuance by the conductor during the rehearsal requires analysis and preparation. The conductor works to guide the ensemble through an emotional plan of the piece by the use of gesture (Boult, 1968, p.21). Scherchen (1989) argues that the conductor's gesture should remain minimal and yet contain all the meaning required for an interpretation of the music. This is similar to Felix Weingartner, Franz Liszt and Robert Schumann (as cited in Seaman, 2013), all of whom contend that a conductor should not perform elaborate movements on the podium, but instead concentrate on communicating in a meaningful way that shows all required nuances. Hopkins (2016) found that students were more likely to perform in an expressive manner, if they could connect the musical meaning in the music with other areas in their own lives. Poliniak (2011) argues that a "silent rehearsal" (Poliniak, 2011, p. 32) allowed musical directors to enhance their communication with the orchestra. This style of rehearsal required the conductor to use gesture only, even when explaining musical concepts. It had the benefit of focusing a performer on the significance of the gesture, which allowed them to more easily translate the gesture when seen whilst they are playing. The technique is used when rehearsals have advanced sufficiently for students to focus on musical details.

Observation of other conductor's gestures is recommended by Maiello (1996), and may be thought of as part of the score analysis discussed in 2.1.1. This observation now includes online masterclasses and conducting tutorials to examine the way in which other conductors show musical intention through gesture. Green (1981) contends that once these musical intentions and the accompanying gesture have been decided upon, there is a need for the impulse of will and intent to communicate these intentions to the ensemble (Green, 1981, p. 41).

As preparation by the conductor prior to rehearsal was found to be more efficient (Grosbayne, 1973, Green & Malko, 1974, Reynolds, 2000, Ulrich, 1993, Geraldi, 2008, Gillis, 2009), conductor preparation during the case study focused on planning which repertoire would be rehearsed, preparing the score, and considering the pace of the rehearsal.

To maximise efficiency and pace in rehearsals during the case study, based on (Ulrich, 1993) each rehearsal began with works that used the largest number of students, and players were released to go home when the rehearsal of their repertoire was finished. Having specific times for these sections of the rehearsal published in advance of the day of rehearsal allowed students to manage their own commitments, and minimised player frustration and negative behaviour.

Based on the recommendations of Boult (1968), Maiello, (1996), Topilow (n.d.) and Battisti (2013) the case study established the following routine:

- Getting ready, warming-up and tuning
- Macro-micro-macro performance and teaching sections
- Emphasis on gesture rather than, or jointly ,with verbal instructions
- Maximum rehearsal length of 90 minutes

Each of the four parts of the routine were then examined to maximise the productive time of the rehearsal.

In order to streamline the “getting-ready” time found by Witt (1986) as one component of warming-up and tuning, this section of the rehearsal was split into a further four parts. Each player began this sequence individually, before ending together as an ensemble.

- Getting ready, warming-up and tuning was split into the following smaller sections:
  - Individual organisation - arriving at rehearsal, unpacking and setting up equipment, sitting in the assigned seat.
  - Individual warm-up - scales, practice, playing through pieces, individual tuning
  - Ensemble tuning - a more formal process, following a prescribed pattern

- Ensemble warm-up - a specific exercise or section of the work designed to focus the students' attention on the rehearsal, but not necessarily part of the main works to be rehearsed that day.

Individual organisation and individual warm-up were identified as time that could be minimised to allow for maximum rehearsal time. Shortening the individual organisation section of the rehearsal took a number of years, and can still be a challenge. Staff aided in encouraging prompt arrival, unpacking and set up, by moving amongst the players helping them to use their time efficiently. Section leaders and experienced players were trained to assist with this, and were used as role models to demonstrate effective individual warm-ups. The start time for ensemble tuning was consistent, whether or not all the students were seated. The result of this consistency during the "getting-ready" time over the three years of the case study reduced that part of the rehearsal and lengthened the performance and teaching section by ten minutes, resulting in an additional twelve hours of rehearsal time per year. Ensemble warm-up works were listed in the shared rehearsal outline to encourage students to be prepared with this music at the start of rehearsal.

Aiding warming-up and tuning accurately with the range of different instruments in the BHS Orchestra required teaching and allocated time at both sectional and full rehearsals. While tuning the orchestra on stage was a relatively quick, formal process, a longer tuning process was required back stage beforehand. The orchestra has used several different methods to tune during rehearsals. These include:

- three tuning notes of "A" were given to the woodwind, brass, and string sections
- "Bb" for the brass, followed by "A" for the woodwind and string sections
- "A" given to the woodwind and brass leaders, followed by the leaders tuning their own sections
- string players tuning each string individually, followed by a "spot" check by section leaders

A diverse approach to warming-up and tuning had the benefit of counteracting complacency from the players during this time.

Sectional rehearsals were partly used to work on instrument-specific tuning techniques, especially at the start of the year. Tips and tricks from the staff and older players were passed on without having multiple sections waiting without playing. The full orchestra rehearsal was used to test the streamlined nature of their tuning skills, but still required strong guidance from the conductor and concertmaster. As found by Hopkins (2016), this guidance often dealt with intonation problems, advice on what to listen for, and the causes of poor intonation. An example of a string sectional tuning exercise often used by the BHS Orchestra was to allow the strings to tune fully, and then have all of them play one specific string (using long, quiet bows and not allowing the players to touch their tuning pegs), then section leaders circulated and commented to individuals on their tuning. Focusing the string players' attention on the importance of tuning their instruments very accurately and using the leaders to assist those students who were still learning this skill, increased the string section's cohesion and accuracy during tuning.

Beginning a rehearsal with a warm-up that focuses the students, is recommended by both Maiello (1996), and Gillis (2008); this may address posture, breathing, bowing for string players, and listening. Incorporating such exercises into the BHS tuning and warm-up routine, has enabled the members of the ensemble to begin work on the repertoire for the rehearsal focused on listening for any issues arising with personal intonation. As suggested, these exercises increased in difficulty during the year, with intonation, balance and blend, being the highest priority. These elements are also considered as of primary importance by Frelly (1990). Examples of such warm-up exercises include:

#### Warm-up 1

- play the scale in a key to be rehearsed in
- play notes from the scale in a stated order
- play a harmonic progression within the key, finishing with a perfect cadence

#### Warm-up 2

- play the scale in a key to be rehearsed in
- play a simple chordal passage from the work pausing on each chord to check intonation and balance

Students were encouraged to adjust their tuning during these exercises if they became aware they were not in tune with the orchestra. Both these warm-up tasks gave the players the opportunity to think about their own sound in the context of the ensemble's intonation. Beginning the rehearsal in this manner alleviated some of the issues found by Witt (1986), by starting the rehearsal with active performance for every player. As the level of the players in the orchestra was varied, warm-up tasks were generally performed without the use of vibrato as many of the string players required reminders to use vibrato when playing.

Beginning a rehearsal with an uninterrupted run of a section or a full piece is fairly universal in the literature. Both Boult (1968) and Witt (1986) contended that this approach enhanced player enthusiasm and minimised frustration of "off-task" behaviour. Rehearsals during the case study began with a performance-style run of a work that the ensemble was capable of playing through. During this stage all instructions were given through gesture only. Although this recommendation of an uninterrupted run of a piece with interpretation shown by gesture was difficult to achieve with a student orchestra, the students grew to recognise more quickly the meaning of each gesture. If it was unlikely that the orchestra would be able to complete the entire piece without stopping, then a section of the structure of the work was specified, for example, "We will play from the introduction to the end of the exposition, that is from the start to the end of bar 142". Approaching the work in this manner created a definitive end for students who found the work challenging, lessened the chance of them becoming lost, and increased the likelihood of the player persevering through to the stated bar. This type of statement also enabled some players to begin to analyse their role within the overall structure of the work. Based on a macro-micro-macro rehearsal structure (Boult, 1968; Topilow, n.d.; Battisti, 2013; Kohut & Grant, as cited in Gillis, 2008), the BHS Orchestra was able to learn repertoire more quickly, and the number and difficulty of the works performed during the year increased. This model enabled the conductor's analysis of the ensemble's progress during the full run of the work, after which teaching episodes were used to problem solve and take notes for future rehearsals.

By combining gesture and verbal command, based on advice from Boult (1968), Topilow (n.d.), Byo (2001) and Battisti (2013), the case study found that the students were able to connect the meaning of the gesture with the verbal command more readily. Communicating a musical idea during a rehearsal without stopping the performing period in order to speak, minimised the

amount of off-task behaviour illustrated by both Witt (1986) and Goolsby (1996), and helped establish the positive rehearsal atmosphere described by Byo (2001). Although the orchestra required multiple teaching periods, repetitions of sections and instructions during the rehearsal, the quality of the stop and start process and the strength, clarity and musical meaningfulness of the conducting gesture was found to make the difference between an efficient or inefficient rehearsal. Adequate conductor preparation and consistency of gesture and language throughout the rehearsal streamlined the teaching episodes. However student concentration was often lost when addressing one family of instruments only. Finding a way in which to address a single section, for example the string section separately with regard to bowing in the orchestral rehearsal, without losing the concentration of other players was not fully discussed in the literature. Given the diverse technical issues that were present between the different families of the orchestra, teaching points often focused on one section only, leaving other sections to wait while this was dealt with. To help alleviate this issue, sectionals were included early in the rehearsal schedule, so that instrumental families could be given specific technical advice without the loss of rehearsal time to other players.

The length of the rehearsal during the case study was not altered from previous years, as findings by Grosbayne (1956), Boult (1968) and Green (1981) showed that players were able to rehearse for no more than 90 minutes before loss of concentration and stamina became problematic. The BHS Orchestra rehearsed for 55 minutes across a lunch break from school, then return to classes before rehearsing for a final maximum of 90 minutes at the end of the school day. Between rehearsals of separate works there was a small break of no more than two minutes, during which time there was no conductor on the podium. Supporting the findings by Goolsby (1996) that this defined the transition point between works, doing so allowed students to feel that they could talk if needed. When this time was ended, the presence of the conductor on the podium again indicated to them the expectation of silence and focus on the new work.

A rehearsal model was formed, in the early stages of the case study. Minor adjustments were able to be made each week if needed to compensate for unforeseen issues, and to allow for trouble shooting during the rehearsal. The model is as follows:

- aim to get all students seated by a specific time
- tune using the concertmaster if possible

- warm-up with a homophonic section of a work that sits at the easier end of the current repertoire, concentrating on blend and balance
- Piece One
  - a full run through
  - work sections with the most challenges
  - make notes for individuals, section principals and tutors
  - full run through
- Piece Two worked in the same manner as Piece One
- finish the rehearsal with praise and positive advice, which was then repeated in the online forum as soon as practical

Depending on time constraints the BHS Orchestra could rehearse up to four pieces in one rehearsal. As the performance date approached, rehearsal structuring moved towards full runs through the selected works.

A rehearsal model was developed during the case study that consolidated and refined the recommendations in the literature so that this related to a school or youth orchestra. While the literature does discuss some components of this model, there was a lack of a full model that took into account the needs of a high school orchestra. The case study confirmed recommendations in the literature that planning repertoire, preparing scores and maintaining the pace of the rehearsal created a positive environment for learning during rehearsals. Advanced notice of rehearsal times and repertoire and a consistent structure for warm-ups, tuning, teaching episodes and performance all contributed to an efficient rehearsal. Ensuring that the time students spent in the rehearsal room was predominantly taken up by playing, rather than social interactions aided in the development of a positive rehearsal culture. The case study also confirmed that focusing on elements such as intonation, balance and blend with the whole ensemble at the start of the rehearsal encouraged the students to reflect on these aspects during the remainder of the rehearsal.

Developing a variety of rehearsal strategies allows a conductor greater scope for overcoming challenges inherent in rehearsing a school or youth orchestra. The case study trialled recommendations from the literature to overcome the very disparate challenges in these situations. Findings by Turner (2006), Gillis (2008) and Biassuti (2013) show that developing differing strategies to deal these challenges allows the conductor to maximise rehearsal time.

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### 4.3.1 THE LITERATURE

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Creating a positive environment produces a focused rehearsal. Ulrich (1993), Colson (2012) and Chodoroff (2010) all recommended taking particular care with the physical environment of the rehearsal space as this encourages the ensemble to be cooperative and ready to respond. The starting point in creating this environment was to ensure the physical surroundings and equipment were organised. This included; lighting, chairs, music stands, music, folders, pencils, tuners, and podium. The traditional seating arrangement, with the most experienced at the front and the least experienced at the back may not be the most effective way to position the ensemble. A mixture of experienced and novice players creates more learning opportunities for the students, as younger or less experienced players are provided with a regular role-model and the more senior students must constantly consider how to encourage the player beside them to achieve the best result. Seating position is one factor to consider when analysing musical challenges (Turner, 2006), as not all instruments require the same space in rehearsals. Boulton (1943), Knight (2006), and Colson (2012) all stressed that players needed the position of their music stand to allow a line of sight to the conductor. Using a conductor's podium to enhance sightlines between the ensemble and the conductor is a theme in the literature. Boulton (1943) and Knight (2006) both found that the podium helped alleviate problems associated with the time-delay created by the distance between player and conductor. Minimising these factors allows the conductor to create a more positive rehearsal environment, and help strengthen the connections within the ensemble.

Social aspects are important within the ensemble, with participation being linked strongly to making friends, socialising with existing friends, and developing a strengthened musical respect



for the conductor and tutors. Hewitt (2013) found that young orchestral players valued the opportunity to experience advanced repertoire, work with other advanced musicians, and to experience the enjoyment and reward of rehearsal and performance. Positive personal outcomes were realised through increased confidence and a sense of belonging. Participation decisions in these ensembles appeared highly individualistic. While significant people in a player's life might influence first-time participation, the player's ongoing participation was effective only if the ensemble matched their own existing desires and an emerging sense of control as a musician. Lack of engagement during rehearsals led to a lack of retention, therefore ensuring performers remained on-task for as long as possible during the rehearsal was crucial to the student's likelihood of remaining in the orchestra.

Teaching episodes in which the ensemble was not actively playing were widely recognised in the literature to be the most problematic time during orchestral rehearsals. Witt (1986) and Brendell (1996) both found that student behaviour was more than five times more likely to be off-task (that is, participating in actions that do not contribute to the rehearsal) when the student is not actively performing; for example during long rests, tacet movements, or when waiting during a teaching period aimed at another section. Student behaviour deteriorated during teaching periods from the conductor and during the time allocated to get the ensemble ready for the rehearsal to begin. This research follows on from Grosbayne (1956), Boult (1968), and Green (1981) who found conductors needed to be aware of player frustration when not performing. Included in Witt's (1986) investigation was the manner in which the conductor approached the teaching sections during the rehearsal, that is, when the students are not playing but instead are being given instruction by the conductor. Witt (1986) found that wind bands played for shorter performance durations with more short teaching sections within the rehearsal, while the orchestral rehearsals included much longer performance durations with fewer longer teaching sections. While the orchestral players were more likely to behave in a manner that is not productive during both performance and teaching sections when compared to band players, the percentage of this behaviour for performance periods is relatively insignificant (between two and five percent).

Resolving musical issues during the rehearsal by using two types of appraisal was recommended by Turner (2006). First, it is important to listen to the ensemble, either in its entirety or in

instrumental sections. From this the conductor may pinpoint issues for further rehearsals that had not arisen during score preparation. Second, after the ensemble has had time for both individual and sectional practice, Turner (2006, p 78) proposes the conductor considers whether the group has mastered the passage; has made progress, but is yet to master the specific issues; or has made limited to no progress on the passage or piece. If limited progress has been made a more thorough analysis of the reasons is needed by the conductor. Musical issues are also caused by inaccurate parts or scores; conductors and educators (Boult, 1943; Green & Malko, 1974; Ulrich, 1993; Bailey, 2009; Strouse, 2009) found that checking the accuracy of parts and score during score preparation of the music minimised non-playing time during rehearsals. Inaccuracy of bar numbers, rehearsal marks, key, clef and time changes, and other large scale structural points resulted in stopping the rehearsal and losing the flow and pace developed.

Communal listening was advocated by Byo (1990), Gillis (2008), Chodoroff (2010), and Hopkins (2016) as an important component of rehearsals. Listening as an ensemble assisted in leading the players to consider how style can be communicated to the audience for a more engaging performance. Encouraging students to listen to the musical style of professional orchestras focused students on listening to specific elements within a work for example, melody, rhythm, timbre, phrasing, tempo, and expressive devices used by expert musicians and enhanced the students' comprehension and aural analysis of the work. Creating an atmosphere where the students listened actively (both to recordings and to themselves) allowed the performers to analyse and adjust their individual performance to greater reflect the conductor's gestures, eliminating any delay with conductor feedback (Saville, 2011). These gestures can be refined by the conductor with reflection and practice, thus allowing the performers to more readily react during the rehearsal.

Filming one or more rehearsals from a player position within the orchestra is recommended by the literature. Gillis (2008) advises using film to allow the conductor to retrospectively analyse the effectiveness of their gestures. As the main method of communication for the conductor is the gesture from the podium, this non-verbal communication needs to be explicit to the students. Developing an anticipation of elements such as meter and tempo changes will convey the information in advance of the change, allowing students to react to these gestures, rather than stop for verbal instruction. Similar to Gillis (2008), Hopkins (2016) contends that the

conductor should consider the impact of their personal conducting techniques on the musical expression of the orchestra, and refine these techniques to achieve the desired outcome. This includes training the players to synchronise musical entries with the preparatory gesture of the conductor, checking that there is eye contact from the conductor to the ensemble, and matching the character of the gesture with the character of the music.

There are many personal qualities which are beneficial for the conductor of a youth or school orchestra. These may include helping the ensemble to engage in the rehearsal process (facilitative quality), creating a vision for the ensemble (visionary quality), motivating the ensemble to work towards goals (motivational quality), holding players accountable for their role in achieving the orchestral goals and vision (consistent quality) and analysing how the orchestral development is proceeding (analytical quality) (Geraldi, 2008, p.76). The conductor should also be able to challenge and stimulate the ensembles' interest and growth while still focusing on the intended performance goals. (Gillis, 2008)

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#### 4.3.2 THE CASE STUDY

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Creating a positive physical and musical environment for the orchestra resulted in a willingness from the students in the case study to work with the conductor to address challenges as they occurred. Creating an organised rehearsal environment from the first rehearsal was trialled in the case study, based on the recommendations of Ulrich (1993), Colson (2012) and Chodoroff (2010), the following considerations were addressed:

- A conductor's podium was made at the start of the case study
- A variety of conductor's batons was trialled and three different ones were chosen during the case study to reflect different repertoire needs
- Chairs and stands were set out for the students at the first rehearsal of the year
- Music and a personal folder were issued to students in advance of the first rehearsal from 2014 onwards and returned at the end of the final performance
- Constant reminders for the entire case study were given to have a pencil present on the music stand at the start of all rehearsals. Students were asked to leave a pencil and eraser in their folders at all times. This resulted in an improvement in the condition of

music when it was handed back and an increase in student annotations on the music during rehearsals

- Students were required from 2015 onwards to bring a standalone tuner or a smartphone app

Based on Boulton (1943), Knight (2006) and Colson (2012) a podium was always used during rehearsal to ensure that the line of sight between the ensemble and the conductor was uninterrupted. Maintaining this line of sight lessened the incidence of off-task behaviour when a player was not actively engaged in performing, and also impacted on the unity of sound, by lessening the time-delay towards the back of the sections. The position of both music stands and chairs were emphasised in the initial rehearsals to allow communication throughout the section. Section leaders were encouraged to move students and raise stands when required, especially in the violin section as the BHS Orchestra is a large school orchestra, and there were seven desks of violins in each section, so the distance to the back of the ensemble is substantial.

Student behaviour and preparation time during rehearsals was reflected on during the case study. Student behaviour can create a rehearsal environment that spans an entire spectrum from positive to negative, however behaviour was not a significant issue in the BHS Orchestra. While there are a number of reasons that could explain this, based on findings by Witt (1996), one contributing factor of focus during the case study was to ensure that students were generally actively involved in performance for the majority of the time that they were in the rehearsal room. The students engaged in a positive behaviour, when they played for a large percentage of the rehearsal, so this was a significant part of the orchestral rehearsal planning (Grosbayne, 1956; Boulton, 1968; Green, 1981; Witt, 1986; Brendell, 1996).

Analysing musical issues based on Turner (2006) required a fast response to be made during rehearsals, in order to alleviate off-task behaviour identified by Witt (1986). Using a variety of different strategies helped the students to overcome these challenges and progress with the music, these included:

- balancing sectional rehearsals with full orchestral rehearsals
- stating specifically what was required by the students before the next full rehearsal (less experienced students often began the year with a lack of understanding regarding

methods to practice orchestral music, and did not realise that there was no need to play orchestral music from beginning to end)

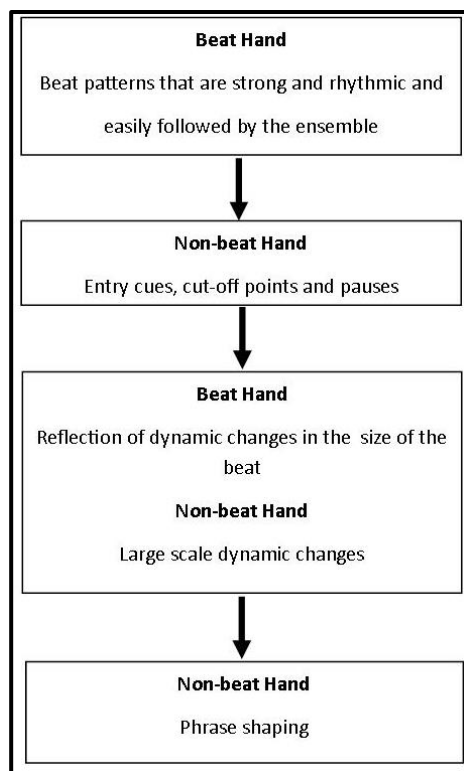
- using games, exercises or movement of players - for example, moving the orchestra around so that the players were not only seeing the conductor from a different angle and distance, but also heard instruments and parts nearby them that they were not used to hearing
- a silent rehearsal (Poliniak, 2011) was held to focus the students' attention on the gesture itself, rather than the verbal explanation (consideration as to how to set up a silent rehearsal or how long the optimal time would be to use this strategy for the ensemble was required)
- using gesture at the same time as verbal communication
- using imagery rather than technical language, especially with less experienced players
- checking that parts reflect the score by checking bar numbers, rehearsal marks, and structural points; such as repeat signs, Da Capo marks, time bars etc. is undertaken

By emphasising meter and tempo in rehearsals, based on the findings by Gillis (2008), it was found through the case study that maintaining consistency of gesture provided the students with confidence in musical entries and challenging passages, and also demonstrated that the clarity of the beat was a high priority. Although beginning this project was not the start of my conductor training, and I was already confident in my ability to conduct different beat patterns, preparing technically challenging passages in advance was still needed. Filming rehearsals (Gillis, 2008) allowed analysis of these challenging sections, and served as a reminder of the required skills for each passage. Students who were still inexperienced in an orchestral setting needed to be able to quickly and easily understand instructions from the podium. The distance between the conductor and the outer edge of the orchestra proved difficult for some students, and was alleviated with a strong clean beat and an obvious sense of pulse at the ictus point of the beat. (K. Young, personal communication, 7 June, 2014). Developing a stronger sense of pulse at the ictus was the focus of my personal conducting practice during the project. Using a more three dimensional shape with a central ictus and reflecting on the beat shape by filming rehearsals resulted in a greater communication with the outer edge of the orchestra, and therefore a stronger sense of rhythmic unity in the ensemble.

Communicating emotive and expressive qualities of a work during the case study began during the analysis and score preparation. Once an understanding of the music was gained, based on the advice of Boult (1968), Leinsdorf (1981) and Green (1981), consideration was given to how best to transmit the musical nuances to the ensemble. Practising the pattern of different beats, time signatures and sub-divisions (Kahn, 1965; Grosbayne, 1973; Green, 1981; Bailey, 2009) to a point where the gesture of the beat hand was automatic, allowed attention to be paid to musical shape and nuance within the piece. While the literature strongly advises that the conductor is fully prepared for every work that is conducted, there were times during the case study where the workload of daily teaching meant that conductor preparation time was short. Given this limitation, the process outlined in **Figure 16** (p. 104) indicates the order used in the case study to develop the required manual skills for each work based on recommendations of Gillis (2008), Chodoroff (2010), and Hopkins (2016). Using this order of learning enabled me to rehearse the orchestra confidently even when my own preparation time was minimal.

**Figure 16**

*An order to work on manual conducting skills*



For each work rehearsed by the BHS orchestra, once the ensemble was comfortable with the nature of the beat, then the next level of musical complexity was introduced. When embarking on learning a new piece the students could not always respond to many different gestures given to them in one musical section or phrase, whilst simultaneously dealing with the technical and musical challenges. In initial rehearsals I tended to confine my gestures to the beat, entrance cues and large scale dynamic changes. These simplistic gestures gave the orchestra confidence when learning new repertoire, and increased the chances of being able to get all the way through a new work without having to stop the orchestra.

Communicating information and musical nuance was more effective in the case study by using imagery to help students make connections between their music and other areas of their lives. Based on Boulton (1968), Leinsdorf (1981), Green (1981), Scherchen (1989), Chodoroff (2010), and Hopkins (2016), the use of verbal imagery to explain musical concepts began by suggesting an image rather than an emotion to aid the students to comprehend a musical concept. Programmatic music was relatively straight forward to explain in this manner, as the visual imagery already exists naturally within the work. However, music that was not programmatic in nature could still be explained in this way. It did not require a story, but instead, suggested an image that the students could relate to and one that would create the sound that best captured the musical message. Examples of this might include:

- “play like a shivering Chihuahua” - an image for restrained, quiet tension in string tremolo
- “play this passage with your eyebrows up” - an image to allow woodwind players to end a phrase in an elegant and understated manner
- “keep rolling louder on the note like a wave that crashes onto beat one” - an image to keep the percussion players in a crescendo across the bar line, rather than finishing too early

New gestures used in the case study were accompanied by a short explanation, with imagery, and with a simultaneous display of the gesture during the verbal explanation. While the literature emphasises developing a set of gestures that are instantly understood by the ensemble, through the case study more detailed analysis has shown that these gestures require imagery and verbal explanation to become part of the performers’ knowledge. Consistency of gesture has had the greatest impact on the ability of the orchestra to comprehend the musical meaning required, and

translate that into an instrument specific technique. This consistency was required not only within each work, but more importantly between works. A stop in the rehearsal may follow this pattern:

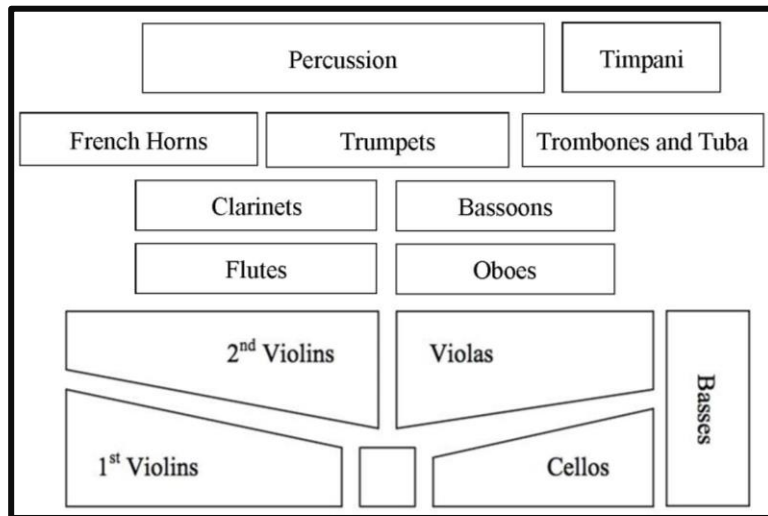
- the students play a passage (potentially with little musical nuance shown)
- the conductor stops and refers them to the start of the specific passage
- a brief explanation is given of the musical term or sign that was missed while the conductor simultaneously shows the gesture to be used
- a verbal image is given to help the students communicate the musical concept while the conductor again simultaneously shows the gesture to be used
- the students play through the passage with the conductor using the gesture until the required effect is achieved
- the students write onto their parts, ideally both circling the musical term or sign, and writing a reference to the image
- the conductor writes onto the score a reference to the gesture required, so that this remains consistent with each repetition

Reflective analyses of how musical issues were dealt with during the rehearsal were a regular feature of the case study. Based on Turner (2006), I developed a method to ensure that I was not becoming overly concerned with the one instrumental section who were finding the music challenging, leading to other students losing interest. To make sure that students felt that they were not overlooked during the rehearsal, I used specific rehearsals to note where comments were directed, and whether these were advice or praise. This was done with either someone to observe and make notes, or by the use of a video camera. Using the **Rehearsal Communication Diagram** (as shown in **Figure 17**, p. 107) helped by showing an impartial view of where comments are directed within the rehearsal. The process for checking where the conductor's attention is directed is to put a ✓, a **P** or an **X** in the appropriate place on the layout map. A ✓ will indicate praise or other positive comments, a **P** will indicate advice on practice and an **X** representing a disciplinary comment.



**Figure 17**

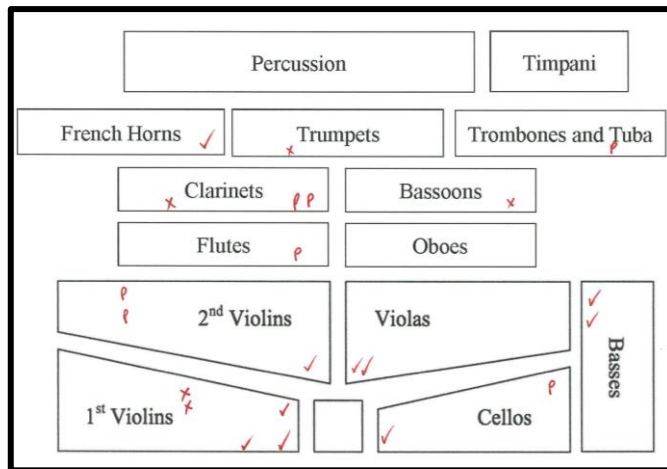
*Rehearsal Communication Diagram*



**Figure 18** (p. 108) was completed in a 45 minute rehearsal in May, 2015. A colleague was asked to fill in this diagram while I rehearsed. Reviewing the diagram confirmed that I needed to discuss some individual practice issues with the clarinet section, and that the percussion and brass section received little or no feedback during that rehearsal. The case study found that the evaluation of my interaction with the students was one component in the development of a positive rehearsal culture in the BHS Orchestra. A willingness to learn from the students, and a respect for conductors and leaders of ensembles (both staff and student) required a coherent input from the whole music department, but it was found that this personal accountability from the students and from the staff was influential in developing a positive rehearsal culture.

**Figure 18**

*Rehearsal Communication Diagram from June 2015*



To maximise efficiency during rehearsals, I strived to achieve the intention of Kohut and Grant (as cited in Gillis, 2008, p. 37) that the conductor reach a point where there is a prevalence of non-verbal communication, minimising time spent talking during the rehearsal process.

Communal listening as an ensemble, informed by ideas from Byo (1990) and Chodoroff (2010), was trialled to increase the students' understanding of each musical style being performed. To aid in this, time was devoted in the first rehearsal to listening as an ensemble, to a recording of the work. Although listening could be assumed to be part of the students' personal preparation, with a work that is less familiar in style, this guided approach was beneficial. Farquhar's *The Ring around the Moon Suite* was prepared by rehearsing each movement separately on different days together with the remaining movements of *Carmen*. Preparing these works in this manner allowed for a more intense rehearsal period on each movement, as well as a break from the work, before revising it prior to performance. *The Lark Ascending* by Vaughan Williams (1920) benefited from full string sectionals before the other sections were added to it. This allowed the work to be started earlier in the year's rehearsals for the strings, but later for the full orchestra. The final two works by Suppé and Moncayo made strong demands of the brass section, therefore it was preferable to separate these works during the preparation period, so that any given rehearsal did not result in a loss of embouchure control and cause the student to give up playing during the rehearsal. The case study found that the development of online video sharing sites such as YouTube, Vimeo, Soundcloud and Spotify allowed students to watch and listen to the repertoire

being studied, thus enhancing their understanding of both the physical gesture behind the sound (from player and conductor) and the quality of the sound itself. Technology such as this made it easier for students to access resources on small devices such as phones. The case study found that using accessible technology encouraged the listening and watching of repertoire.

Consideration was given to the personal qualities (facilitative, motivational, consistent and analytical) needed to conduct the BHS Orchestra in a manner that encouraged them to remain engaged in the rehearsal process throughout the case study. This required me to reflect on how each individual member of the ensemble perceived themselves as being treated. Creating a vision for the entire ensemble was not enough without the ability to motivate the students to fully commit to the ensemble. If the individual players felt that this did not also help them personally, there was less commitment from them to work towards the progress of the ensemble. My ability to explain to students who were feeling marginalised or disconnected from the orchestra how the progress could be mutually beneficial, aided the development of the ensemble during the case study.

The case study showed that allowing time for a thorough preparation by the conductor before the rehearsal did alleviate issues including an unfavourable physical environment, behavioural problems, lack of clarity in the conductor's gestures, or lack of understanding by the student. These issues had previously been present during rehearsals, but were minimised during the case study. However, with a student orchestra a variety of strategies were required that have hitherto not been stated in the literature such as; strategic seating of players, a considered rehearsal plan, communal listening, and the use of imagery during each rehearsal. The use of imagery when showing new gestures helped teenager performers relate to the gesture more than technical language alone for more complex musical concepts. This was not in the prior literature, but was discovered through the case study directly.

## PART 5: CONCLUSIONS, FURTHER RESEARCH APPLICATIONS AND POTENTIAL EXTENSIONS

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### 5.1 CONCLUSION

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This research sought to review and summarise the academic and professional literature relating to conducting and leading a youth orchestra, and evaluate the recommendations within a case study. In particular, the areas of goal setting, repertoire choice, score analysis and preparation, working with the ensemble, and rehearsal planning were tested and the results discussed.

As a result, systems and approaches have been developed for use by a conductor when faced with the challenges of working with a school or youth orchestra. The research examined the challenges facing the non-professional conductor of a youth or school level orchestra alongside a case study tracking a New Zealand high school orchestra and its conductor over three years. The approach that has been offered here presents ways for conductors of high school and youth orchestras to develop their ensembles.

The thesis is divided into four parts; these are: establishing goals for the ensemble and planning repertoire; analysing and preparing repertoire; managing the practical parts of the ensemble; and scheduling and running rehearsals. Part 1 explored orchestral goals and repertoire selection. Chapter 1.1 examined goal setting and found that goals were fundamental to the musical direction of the ensemble in the short and long term. A consensus in the literature was that youth and school orchestral needs were found to be different from those of a professional orchestra, because the educational needs of the players were generally considered more of a priority than commercial viability or audience interest. Within the case study this was found to be accurate. School orchestral goals were identified in both the literature and the case study as including those that met the performance expectation of the ensemble and its stakeholders, such as the school management, the Music department staff, students and parents, and those that enhanced the education of the performers. Performance expectations by these stakeholders included primary performing roles such as a concerts and functional or supporting roles within the

institution. Educational goals were concerned with stylistic understanding, technical capability of the performers, ensemble playing, and the ability to convey musical nuance.

Four goal categories were identified: concert and functional “musical goals”, and educational and technical “developmental goals”. In application during the case study, conscious distinction of these different categories aided the development of systematic goal setting. The case study also demonstrated that individual and ensemble development in the orchestra were enhanced when the goals were regularly revisited during a rehearsal period, and when programming choices were made with the ensemble goals in mind.

Chapter 1.2 focused on repertoire selection to enhance orchestral goals for school and youth orchestras. Both the literature and the implementation of approaches to repertoire in the case study confirmed a connection between strengthened musical understanding and careful balancing of musical, social and institutional needs of the ensemble, alongside the individual technical and musical development objectives of the students. Identifying these areas during initial goal setting encouraged the conductor to choose works that met both the educational and technical developmental needs (Goal categories 3 and 4), while still achieving the performance expectations inherent in the concert and functional musical goals (Goal categories 1 and 2).

Balancing the various goals was a significant challenge during the case study. An important part of this was establishing a repertoire plan which addressed each of the goal categories through the selected works for the year. Documenting of repertoire over multiple concerts and years was methodically approached by developing and using the **Compiled Repertoire List** (Appendix 1, p.126) and the **Programme Planning Diagram** (Appendix 2, p. 159) to plan a range of repertoire that met the needs of the set goals. Using these two tools enabled more methodical planning across multiple years particularly when making direct comparisons with earlier performances of the same work.

Documenting the observed level of the orchestra at the end of each year was an integral part of goal setting and repertoire programming for the following year, as an increase in ability of the orchestra to perform more challenging music was observed during the three years of the case study as well as within the wider period of time working with the orchestra. Additional resources

were developed for each work during the case study including: analytical material; programme planning diagrams; annotated scores; bowed string parts. Methods to store these additional resources were trialled during the case study, and found to be complex in a shared teaching environment.

Part 2 of this research focused on the conductor's preparation of the selected repertoire prior to rehearsals with the ensemble. Chapter 2.1 examined the conductor's analysis of orchestral scores, and showed that doing so in advance of rehearsals allowed the conductor to form an overview and structural understanding of the work which improved time management during rehearsals. This overview enabled the conductor to plan those technical and stylistic elements identified during goal setting which would require attention during rehearsals. Analysis also highlighted technical mastery needed by the conductor before beginning rehearsals.

Early in this case study, rehearsals occasionally embarked upon a piece without a thorough analysis of the work being undertaken. In those situations it was found that the rehearsal was less efficient, and the conductor felt less confident in front of the orchestra. In order to maintain a practical and consistent approach to analysis, the **Score Analysis Diagram** (Appendix 4, p.195) was developed. The analysed material was set aside for potential future performances. Doing so was found to save time for performances of the same work by different ensembles, and allowed for more informed decisions on repertoire choice for the case study ensemble in future years.

Chapter 2.2 is devoted to the preparation of orchestral scores after analysis. There was consensus across the literature for the need of a thorough and consistent approach to score preparation. The case study found that doing so allowed the conductor to see important musical details to be communicated, and mastered during rehearsal and performance, maximised constructive rehearsal time and supported the conductor in focusing on the orchestra rather than the score. Time allocated to score preparation encouraged the conductor to consider how and when to communicate the identified musical details. The case study demonstrated ways in which analysis and preparation of scores contributed to, and developed, an inventory of strategies for addressing challenges in each work. Restricting score annotations during rehearsals to graphite pencil marking, with a revision period between rehearsals, kept the score legible and organised. This revision period gave the conductor an opportunity to assess the challenges addressed in prior rehearsals, thus expanding the inventory of rehearsal strategies. The order of works to be

rehearsed was thus partly informed by more detailed knowledge of each work gained through preparation of the score.

Part 3 concentrates on managing the practical elements of the ensemble. Chapter 3.1 discusses the impact of ensemble layout in a school orchestra on tone quality, behaviour, ensemble communication, and rate of learning. Experimenting with a variety of different instrumental placements was found to be beneficial to the ensemble and increased student learning and engagement. The case study demonstrated that ensuring a clear line of sight from the conductor to each player and from players to their section leader enhanced communication within the ensemble. Benefits included a better quality of sound, rehearsals run with greater efficiency, and a reduction of student behavioural problems. Tone quality in the string section especially was enhanced when line of sight and communication within the section were prioritised. Awareness of other players, either within the section or in another section, was determined to be beneficial, and the case study found that strengthening the relationship between players in each string desk increased the rate of learning within the ensemble.

Chapter 3.2 considers orchestral auditions for student players. Combining the auditioning of students new to the orchestra with the assessing of continuing players allowed the conductor to gauge the level of the orchestra each year. The case study supported claims that knowledge of each orchestral member's playing ability contributed to successful goal setting and repertoire planning (Scherchen, 1989; Seaman, 2013; Hopkins, 2013). Knowledge of each player's personal strengths and weaknesses were identified in four ways; observation from the conductor; observation from other Music Department teachers; observation by students in leadership roles; and auditions for new players. The case study also confirmed that recognised player attributes may be improved by co-operative learning and strengthened by leadership opportunities. The information gathered during the case study was used to ensure goal setting and repertoire choice were aimed at existing orchestral players. One of the conductor's responsibilities each year was filling positions within the orchestra in a way that produced a balanced orchestral tone colour. While the ideal player for a professional orchestral position is independent, intelligent, and able to work co-operatively with the other players, it was clear that school orchestral players are often at a developmental stage with these traits which could be fostered through goal setting and repertoire choice.

Leadership and mentoring were the focus of Chapter 3.3. Using more experienced students to mentor less experienced players either through peer tutoring or cross-age tutoring benefitted both the music teacher and the students by creating musical experiences that were positive and valued. These benefits included increased musical growth, problem-solving skills, musical independence, greater understanding and tolerance. The case study demonstrated that using peer and cross-age tutoring allowed greater rehearsal flexibility and enhanced feelings of responsibility, self-confidence and collegiality. Technical challenges identified for improvement during goal setting were reinforced by regular rehearsals of homogeneous instrumental groups led by experienced students.

Rehearsal planning to provide systematic progression for performers through the technical and musical challenges in each year was explored in Chapter 4.1. Referring back to the ensemble's yearly goals during rehearsal planning included consideration of the challenges of each work; inclusion of simpler works to focus on specific skills; and ensemble performance commitments. The case study demonstrated that keeping the orchestral goals in mind made it easier for players to learn new repertoire accurately. Balancing sectional rehearsals with full rehearsals throughout the year was found to reinforce the conductor's directions as well as solving instrument-specific challenges. Communicating with players in advance of rehearsals to alert them to the focus of the rehearsal also contributed to keeping them on task.

Chapter 4.2 examined an individual rehearsal for a school orchestra, comprising four loosely defined sections: warming-up and tuning; the performance section of the rehearsal; teaching episodes; and breaks in the rehearsal. A consistent approach, with minimal verbal instruction, maximised the amount of repertoire that could be practised in one rehearsal during the case study, and appeared to reduce detrimental or distracted behaviours. Breaking from the rehearsal after a maximum of 90 minutes allowed the ensemble to re-focus. The case study trialled an individual rehearsal plan that included: getting all students seated by a specific time; individual followed by ensemble tuning with the concertmaster; a warm-up with a relatively simple homophonic section of a current work; and a macro-micro-macro approach to each piece rehearsed. Regular use of this rehearsal model was found to increase the active performance duration in each rehearsal, and lessened off-task behaviour in the rehearsal room.



A number of specific challenges for a school orchestra were considered in Chapter 4.3, although these were found to be generally difficult to predict and advanced planning had limited value. Strategies were nevertheless developed during the case study to deal with a range of challenges thus allowing greater time spent playing in the rehearsal. These strategies included: refining personal conducting techniques; creating a positive environment for work; balancing sectional rehearsals with full orchestral rehearsals; an emphasis on non-verbal instruction; communal listening; using imagery to explain musical concepts; maintaining the pace of the rehearsal by prioritising performance above long sections of talking or resting when students are in the rehearsal. It was found that multiple strategies were needed in any one rehearsal to manage the challenges of a youth orchestra, and the conductor's experience, flexibility and confidence aided movement between these strategies without losing the sense of flow in the rehearsal.

Overall, this research has demonstrated that the non-professional conductor of a youth or school level orchestra needs to address the following: establishing orchestral goals; programming repertoire; analysing and preparing scores; auditioning and seating the ensemble layout; assigning leadership roles; planning and scheduling rehearsals; and coping with rehearsal challenges. The research shows that while these factors are complex and significant, the lack of regular training availability for New Zealand school conductors may be alleviated by breaking down these areas into smaller tasks, addressed in a consistent manner. Goal setting was found to improve repertoire choice. Conductor preparation of scores, the ensemble layout and seating of personnel, and scheduling of works to be rehearsed all enhanced the rehearsal process. Maximising performance-based rehearsal time heightened the enjoyment of the students and increased the learning opportunities for each member of the ensemble, leading to a more positive experience during rehearsals and performances.

Future research opportunities in the field of school orchestral conducting are numerous, as there has been little research into this area in its own right. Possibilities include the following five areas:

### 1. Spaced learning in an orchestral context

While there is research available on spaced learning (that is multiple training sessions over time to aid in skill development and learning of complex concepts) in other contexts, a search of RILM in 2017 with keywords “spaced learning” and “music” showed between five and seven entries, none of which are relevant to the orchestra. As conductors further investigate ways in which to maximise rehearsal time, and maximise players retention of information, this is an area in which future research may impact rehearsal models currently in use for school orchestras.

### 2. The use of new technologies with school or youth orchestras

School orchestras are beginning to explore the educational and performance opportunities offered by an increasingly connected world. Because of the rate of change in many of these technologies, future research is required to investigate how student orchestras could best maximise learning by the use of both social media platforms and other technologies. Research into appropriate and safe presentation of a school orchestra in an online environment has recently also become a pressing need.

### 3. Sectional rehearsals for maximising learning in a school orchestra

Scheduling sectional rehearsals is recommended by the existing literature, and its importance was confirmed in the case study. However, there appears to be almost no literature dealing with sectional rehearsals for student orchestras. While there are some articles discussing choral and band sectional rehearsals, the diverse nature of the instrumental families within the orchestra lends itself to further research. A 2017 RILM search with the keywords “sectional”, “rehearsal”, together with “ensemble” shows only six entries in English regarding sectional rehearsals for ensembles. Four of these relate to a choral context and one to the concert band context; one of

these (Bayley, 2009) is an opinion article from the point of view of a music competition adjudicator.

#### 4. Using repertoire to develop the tone quality of the string section in a school or youth orchestra

The number of players required in the string section is more numerous than all the other sections, and therefore provides the foundation for the orchestral tone. Consequently if the tone quality of the string section is under-developed this impacts greatly on the orchestra as a whole. Well-chosen repertoire can offer learning opportunities for the string section to enhance their tone quality. Future research would be beneficial to investigate characteristics in orchestral string music that will allow this development to occur. While there is much written on individual technical progression for tone production, there is very little literature on how to develop tone colour in an orchestral environment using repertoire.

There are also resources to be developed that would improve the experience of both the conductors and the players of a high school or youth orchestra, by enabling repertoire choice that enhances the educational needs of the ensemble.

#### 5. The development of a comprehensive online repertoire database containing details of works appropriate to a high school or youth orchestra

School and youth orchestral repertoire often needs to meet specific requirements, based on the needs of the orchestra and often the institution. These can include length, genre, era, mood, difficulty level, and the instrumental focus. Bibliographies have in the past given examples of works for specific ensembles, such as Dirk Meyer's (2011) catalogue of modern chamber orchestral music. While there are also competitive and exam-based graded lists of orchestral repertoire, these are by no means comprehensive, nor inclusive of information that would be helpful to conductors of school and youth orchestras. Other comprehensive guides to orchestral works, such as that produced by Daniels (2005) do offer more details; however they are not graded for use with high school or youth orchestras.

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Wakin, D. J. (2009,). New face at philharmonic alters the seating chart: Music director brings host of changes. *New York Times (1923-Current File)*

Associated Board of the Royal College of Music (United Kingdom)

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Auckland Philharmonic Orchestra (New Zealand)

<https://www.apo.co.nz>

Bienen School of Music (America)

<http://www.music.northwestern.edu>

Boosey and Hawkes (United Kingdom)

<https://www.boosey.com>

Chethams School of Music (United Kingdom)

<http://www.chethams.com>

Christchurch School of Music (New Zealand)

<http://www.csm.org.nz>

Christchurch Symphony Orchestra (New Zealand)

<https://www.cso.co.nz>

Conservatorium High School (Sydney, Australia)

<http://www.conservat-h.schools.nsw.edu.au>

Fine Arts Software (America)

<http://fineartssoftware.com>

Guildhall School of Music and Drama (United Kingdom)

<http://www.gsmd.ac.uk>

International Music Score Library Project, IMSLP: Petrucci Music Library (Canada)

<http://imslp.org>

International Conductor's Institute (America)

<http://conductingworkshop.com>

Johns Hopkins Peabody Institute - Peabody Preparatory (America)

<http://www.peabody.jhu.edu>

JW Pepper (America)

<https://www.jwpepper.com>

The Juilliard School (America)

<http://www.juilliard.edu>

London Conductor's Workshop (United Kingdom)

<https://www.london-conducting-workshop.com>

Music Librarian

<http://www.musiclibrarian.net>

National Society for the Gifted and Talented (America)

<http://www.nsgt.org>

New York Philharmonic Leon Levy Digital Archives (America)

<http://www.nyphil.org>

New Zealand Ministry of Education (New Zealand)

<http://www.tki.org.nz>

Purcell School for Young Musicians (United Kingdom)

<http://www.purcell-school.org>

Yale School of Music (America)

<http://music.yale.edu>

Yehudi Menuhin School for Musical Excellence (United Kingdom)

<http://www.yehudimenuhinschool.co.uk>

## APPENDICIES

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### APPENDIX 1: COMPILED REPERTOIRE LIST

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Selecting repertoire that was at an appropriate level for the orchestra was both challenging and time consuming during the case study. Although resources such as Daniels (2005) provided valuable information when searching for repertoire, the level of difficulty of the work was not included in this information. The data for this **Compiled Repertoire List** was derived from pre-existing graded repertoire lists designed to target youth level orchestras. These pre-existing lists were found in Musical Direction repertoire from the Associated Board of the Royal College of Music (<http://gb.abrsm.org>), a study by Moore and Collier (1968) which graded works in three degrees of technical challenge, and graded competition repertoire from America (<https://www.jwpepper.com/sheet-music/services-state-festival.jsp>)

Each of the existing sources ranked repertoire in a different manner. Compiling and standardising these lists coherently manner led to what follows. A maximum level of difficulty of six was chosen, ranging from Level One (L1) (includes easy multi-player arrangements and specifically written repertoire for beginner orchestras) to Level Six (L6) (pieces usually only attempted by professional orchestras or very high level amateur ensembles). For grading purposes in this compiled list, each source was assigned equal weighting, and the mean level of difficulty was calculated by comparing common works within each list and assigning equal numerical values. The mean was calculated to one decimal place for each work, and the number of appearances in the original lists was also noted. Some works listed on the existing sources proved beyond standard catagorisation, falling outside of the numerical categories by virtue of their being difficult in some aspects while relatively straightforward in others. This occurred most frequently when examining music written post-1945. These works were removed from the **Compiled Repertoire List** as they often distorted the assigned level of the work, particularly as they generally appeared in one of the sources lists so the mean calculation was not possible.

Two new search criteria were added to the spreadsheet to help assist conductors seeking to select repertoire; the composer's country of origin, and a broad era was assigned to each work based on Moore and Collier's (1968) categories of Baroque, Classical, Romantic and Twentieth

Century. It is recognised that further information about each work would also be valuable for conductors, but this was considered beyond the scope of this research.

Composer (Arranger)	Work title	Era	Country of origin (Nationality)	Mean 1 Decimal Place	Number of Columns	Royal School (LRSM, ARSM, FRSM)	Georgia (6 high - 1 low)	Florida (A high - D low)	Indiana (1 high - 3 low)	Moore and Collier (Easy - E, Moderate - M, Moderate-difficult -MD, Difficult -D)	Kansas (6 high - 2 low)	Maryland (6 high - 3 low)	Michigan (AA high - D low) (6-2)	Ohio (A high - C low)	WA 2016 (Premier - A - B)	Texas (5 high - 1 Low)	Virginia (6 High - 1 Low)	California (3 high - 1 Low)	Wisconsin (A high - C Low)
Abel, Carl (Scarmolin)	Andantino and Overture	C	Germany	3.5	4				3			4	A				4		
Alfvén, Hugo Emil (Isaac)	Swedish Rhapsody	20th	Sweden	2.8	8			D			3	3	C		B	3	3	2	
Alshin, Harry	Four Characteristic Dances	20th	America	3.0	2		4									2			
Arnold , Malcolm	English Dances Set 1	20th	England	5.0	2			A								5			
Arnold , Malcolm	English Dances Set 2	20th	England	5.0	2			A								5			
Arnold, Malcolm	Four Scottish Dances	20th	England	5.3	3				1				A A			5			
Arslanian, Artin	Scherzo Fantasy	20th	America	5.3	3							5				5	6		
Bach, J.S.	Orchestral Suite No.2 in B minor, BWV 1067	B	Germany	5.0	2	LRSM						6							
Bach, J.S.	Jesu Joy of Mans Desiring	B	Germany	3.3	3		4		3			5							



Bach, J.S. (Cailliet)	Fugue in G minor (The Little)	B	Germany	4.5	4		4		2			6				5			
Bach, J.S. (Cailliet)	Sheep May Safely Graze	B	Germany	4.8	4							4	B		P	5			
Bach, J.S. (Gearhart)	Praeludium	B	Germany	4.0	5		4					4	A			3	4		
Bach, J.S. (Isaac)	Fugue in G minor	B	Germany	4.7	3			B				5	A						
Bach, J.S. (Isaac)	Brandenburg Sinfonia	B	Germany	3.3	9		3	B				4	B	C	A		4	2	B
Bach, J.S. (Leidig)	Fantasy on Sleepers Wake	B	Germany	2.3	3				3					B			3		
Bach, J.S. (Marcelli)	Chorale Fugue 'All Glory Be To'	B	Germany	3.3	4			C				3	B			3			
Bach, J.S. (Matesky)	Gavotte One and Two-Suite in D	B	Germany	3.7	3		3						C				5		
Bach, J.S. (Muller)	Sinfonia in B Flat-First Movement	B	Germany	3.8	4		4		2			4	B						
Bach, J.S. (Ormandy)	Chorale-Prelude (Sleepers Awake)	B	Germany	4.3	6		4		3	D	6	5				5			
Bach, J.S. (Sienicki)	Prelude from Cantata No. 156	B	Germany	3.0	3		2					4	C						
Bach, J.S. (Walter)	Jesu Joy of Mans Desiring	B	Germany	3.6	5		2				4	3					4	1	
Balakirev, Mily	Overture on Russian Themes	R	Russia	5.0	2			A								5			
Balent, Andrew	Czech Wedding Song	20th	America	2.7	3		2					3					3		
Balmages, Brian	Summer Dances	20th	America	4.7	3			A								4			A
Barber, Samuel	First Essay, Op. 12	20th	America	5.7	3				1			6					6		
Barnes, James	Heatherwood Portrait	20th	America	4.0	2										A		4		
Barnes, James	Yorkshire Ballad	20th	America	3.3	3									B		3	4		
Barnes, James	Magyar Melodies	20th	America	2.0	2						2						2		
Bartók , Bela	Five Pieces for Young Orchestra	20th	Hungary	2.5	2		2									3			
Bartók , Bela	First Suite Op. 3	20th	Hungary	6.0	2							6					6		
Bartók , Bela	7 Romanian Folk Dances	20th	Hungary	5.3	4	ABRSM		A							P	5			
Bartók , Bela (Bauernschmidt)	Peasant Suite	20th	Hungary	2.8	5						3	3				2	3	2	
Bartók , Bela (Gordon)	Little Bartok Suite	20th	Hungary	2.7	3		3					3				2			
Bartók , Bela (Serly)	Bartok Suite	20th	Hungary	3.5	4					M		4				3	4		
Bauernschmidt, Robert	Australian Recollections	20th	America (Australia)	3.0	2												3	2	
Bauernschmidt, Robert	Beseda	20th	America (Australia)	3.0	2											3	3		

Bauernschmidt, Robert	Gypsy Carnival	20th	America (Australia)	3.0	2												3	2	
Bauernschmidt, Robert	Arirang	20th	America (Australia)	3.3	4		3				2						3	1	
Bavicchi, John	Mont Blanc Overture	20th	America	6.0	2						6						6		
Beethoven, Ludwig van	Symphony No.6 in F ('Pastoral'), Op.68	C	Germany	5.1	7	LRS		A	1	D			A A			5	6		
Beethoven, Ludwig van	Overture to 'Leonore' no. 1 Op. 138	C	Germany	5.5	2				1			6							
Beethoven, Ludwig van	Overture to 'Leonore' no. 2 Op. 72a	C	Germany	5.5	2				1								6		
Beethoven, Ludwig van	Overture to 'Consecration of the House'	C	Germany	5.5	2				1								6		
Beethoven, Ludwig van	Overture to 'Fidelio'	C	Germany	5.5	2				1								6		
Beethoven, Ludwig van	Overture to 'Leonore' no.3, Op.72b	C	Germany	4.7	3	LRS		A	1										
Beethoven, Ludwig van	Overture to 'Prometheus', Op. 43	C	Germany	5.7	3				1			6					6		
Beethoven, Ludwig van	Overture to 'Coriolanus'	C	Germany	5.4	5				1			6	A A				5		A
Beethoven, Ludwig van	Symphony No.2 in D, Op.36	C	Germany	5.2	6	ABRS		A	1			6		A			5		
Beethoven, Ludwig van	Symphony No.3 in Eb('Eroica'), Op.55	C	Germany	5.3	6	LRS		A	1			6	A A				6		
Beethoven, Ludwig van	Symphony No.7 in A, Op.92	C	Germany	5.2	6	LRS		A				6		A			6		A
Beethoven, Ludwig van	Symphony No.8 in F, Op.93	C	Germany	5.3	7	LRS		A	1			6		A	P		6		
Beethoven, Ludwig van	Symphony No.5 in C minor, Op.67	C	Germany	5.3	7	LRS		A	1			6			P		6		A
Beethoven, Ludwig van	Symphony No.1 in C, Op.21	C	Germany	4.4	7	LRS		A	1					A	P		5	3	
Beethoven, Ludwig van	Overture to 'Egmont', Op.84	C	Germany	5.4	8	ABRS		A	1				A A	A	P		6		A
Beethoven, Ludwig van	Symphony No.4 in Bb, Op.60	C	Germany	5.5	6	FRS		A	1				A A	A			6		
Beethoven, Ludwig van (Isaac)	Fidelio Overture	C	Germany	4.3	7			B	2			5	A	B	P	4			
Beethoven, Ludwig van (Leidig)	Symphony No. 7, Second Movement	C	Germany	4.7	3								A		A		5		
Beethoven, Ludwig van (Leidig)	Symphony No. 9 (Finale)	C	Germany	3.3	6		4	C				4				4	4	3	
Beethoven, Ludwig van (Meyer)	Egmont Overture	C	Germany	2.3	4			D								3		2	C
Beethoven, Ludwig van (Stephens)	Beethoven's First Symphony	C	Germany	4.3	4		4					5		B			5		
Beethoven, Ludwig van (Woodhouse)	Symphony No. 5 (Finale)	C	Germany	3.3	8			B	2		4	4	C			3	4	3	

Berger, Jean	Short Symphony	20th	Germany (America)	4.8	4			A	2		5		A					
Bergsma, William	Dances from a New England Album	20th	America	4.3	3				2							5	5	
Berlioz , Hector	Symphonies Fantastique	R	France	5.0	3			A	1							5		
Berlioz , Hector	Overture to 'Benvenuto Cellini'	R	France	5.5	4			A	1			6					6	
Berlioz , Hector	Overture to 'Judges of the Secret Court'	R	France	5.5	4			A	1			6					6	
Berlioz , Hector	Overture to 'King Lear'	R	France	5.5	4			A	1			6					6	
Berlioz , Hector	Overture to 'Le Corsair'	R	France	5.5	4			A	1			6					6	
Berlioz , Hector	Overture to 'Waverly'	R	France	5.5	4			A	1			6					6	
Berlioz , Hector	Le Carnaval Romain Overture, Op.9	R	France	5.2	6	LRS		A	1			6					6	A
Berlioz , Hector	Damnation of Faust, the: Hungarian March (Rakoczy March)	R	France	5.3	6			A	1					A	P	5	6	
Berlioz , Hector (Carter)	March to the Scaffold	R	France	3.6	5				2			5	B	B				B
Berlioz , Hector (Meyer)	March to the Scaffold	R	France	3.0	3			C				3				3		
Bernstein, Leonard	Overture to 'Candide'	20th	America	5.0	6	LRS		A	1				A	A		5		
Binkerd, Gordan	Four Chorale-Preludes	20th	America	6.0	2							6					6	
Bishop, Jeffrey	Artemis Rising	20th	America	3.0	2			C								3		
Bizet, Georges	'Jeux d'Enfants' Petite Suite	R	France	5.5	2	ABRS											6	
Bizet, Georges	Symphony in C	R	France	4.7	3	LRS		A	1									
Bizet, Georges	L'Arlessienne Suite No. 2	R	France	5.0	3			A	1					A				
Bizet, Georges	Carmen Suite No. 1	R	France	4.7	3			A	2				A					
Bizet, Georges	L'Arlessienne Suite No. 1	R	France	5.2	5	ABRS		A	1					A			6	
Bizet, Georges	Carmen Suite No. 2	R	France	4.8	5			A	2			5	A			5		
Bizet, Georges (Isaac)	Symphony No. 1 (mvt. 1)	R	France	3.5	4			B	2			4		B				
Bizet, Georges (Isaac)	Farandole (From "L'Arlessienne Suite No. 2")	R	France	3.3	7		3				4	4	C		A		4	3
Bizet, Georges (Kriechbaum)	Prelude to Carmen	R	France	3.8	5		3	B				4	B				4	
Bizet, Georges (Meyer)	Aragonaise from "Carmen"	R	France	3.3	4			C						B		2		1
Bizet, Georges (Stone)	Overture to Doctor Miracle	R	France	3.8	4		4		3				A				5	

Bizet, Georges (Stone)	L'Arlessienne Suite No. 2: Farandole	R	France	2.5	6		3	C					C		B	3			C
Bizet, Georges (Stone)	Carillon (From "L'Arlesienne Suite No#1")	R	France	3.0	6		3		2			4		B		4		3	
Boccherini, Luigi (Barnes)	Symphony in B Flat (First Mvt.)	C	Italy	3.7	3		4		2			4							
Borodin, Alexander	Prince Igor Overture	R	Russia	5.0	2				1							5			
Borodin, Alexander	Symphony no.2 in B minor	R	Russia	4.7	3	LRS		A	1										
Borodin, Alexander	Polovetsian Dances	R	Russia	5.0	3			A	1							5			
Borodin, Alexander	From the Steppes of Central Asia	R	Russia	5.0	4			A				5				5	5		
Borodin, Alexander (Glazounov)	Prince Igor Overture	R	Russia	5.7	3							6				5	6		
Borodin, Alexander (Isaac)	Symphony No. 2 (First Mvt.)	R	Russia	3.7	3				2			4	B						
Boyce, William (Errante)	Symphony No. 8 (First Mvt.)	B/C	England	3.3	3		3		2								4		
Boysen, Andrew	Casus Belli	20th	America	5.3	4			A	1			6				5			
Brahms, Johannes	Tragic Overture	R	Germany	5.0	2			A	1										
Brahms, Johannes	Hungarian Dances No.5 & 6	R	Germany	5.0	2							5				5			
Brahms, Johannes	Hungarian Dances No.17 & 21	R	Germany	5.5	4			A	1			6					6		
Brahms, Johannes	Symphony No.2 in D, Op.73	R	Germany	5.2	5	LRS		A	1			6					6		
Brahms, Johannes	Symphony No.3 in F, Op.90	R	Germany	5.2	5	LRS		A	1			6					6		
Brahms, Johannes	Symphony No.4 in E minor, Op.98	R	Germany	5.2	5	LRS		A	1			6					6		
Brahms, Johannes	Academic Festival Overture, Op.80	R	Germany	5.5	6	ABRS		A	1			6	A A				6		
Brahms, Johannes	Symphony No.1 in C minor, Op.68	R	Germany	4.8	6	LRS		A	1			6		B			6		
Brahms, Johannes (Boss)	Two Waltzes Op. 39 No. 15 and 16-Fo	R	Germany	2.3	3							3					3	3	
Brahms, Johannes (Isaac)	Hungarian Dance No. 6	R	Germany	3.8	6		4					4		B		A	3	4	
Brahms, Johannes (Leidig)	Symphony No. 4 (mvt. 3)	R	Germany	4.0	3		4	B				4							
Brahms, Johannes (Leidig)	Variations on a Theme of Haydn	R	Germany	3.4	5			B	2				A				4	3	
Brahms, Johannes (Maganini)	Intermezzo Op. 117a-Full Orchestra	R	Germany	3.7	3							5					5	3	
Brahms, Johannes (Meyer)	Symphony No. 1 (mvt. 4)	R	Germany	2.3	3			D				3			B				
Brahms, Johannes (Muller)	Academic Festival Overture	R	Germany	4.5	4				2			5	A				5		
Brahms, Johannes (Phillippe)	Hungarian Dance No. 5	R	Germany	3.5	4			B				4		B					B
Breedon, Daniel	Variations on the Minstrel Boy	20th	America	4.0	2		4						B						

Britten, Benjamin	Matinees Musicales Op. 24	20th	England	5.5	2							6				5			
Britten, Benjamin (Stone)	Five Courtly Dances from Gloriana	20th	England	5.0	5			A	2			6				5	6		
Bruckner, Anton	Symphony no.4 in Eb('Romantic')	R	Austria	5.5	2	FRSM		A											
Bullock, Jack	Encounters	20th	America	4.0	2		4	B											
Bullock, Jack	Variants	20th	America	3.5	2			B	2										
Butterworth, George	Banks of Green Willow	20th	England	5.0	2				1							5			
Cacavas, John	Western Scenario	20th	America	2.0	2				3							3			
Cacavas, John	Overtura Concertante	20th	America	2.7	3		4		2									3	
Cadman, Charles	Dark Dancers of the Mardi Gras	R/20th	America	6.0	2							6					6		
Carse, Adam	Georgian Tunes	20th	England	1.0	2				3									3	
Caruso, John	Child Remembering	20th	America	4.0	2							4					4		
Chabrier, Emmanuel	Danse Slave	R	France	6.0	2							6					6		
Chabrier, Emmanuel	Fete Polonaise	R	France	5.7	3				1			6					6		
Chabrier, Emmanuel	Espana Rhapsody	R	France	5.5	6			A	1			6	A A			5	6		
Chadwick, George	Melpomene Overture	R/20th	America	6.0	2							6					6		
Cheetham, John	Variations on a Gregorian Hymn	20th	America	5.5	2											5	6		
Chopin, Frédéric (Isaac)	Les Sylphides	R	Poland	3.7	3				2				A			3			
Cimarosa, Domenico	Secret Marriage Overture	C	Italy	4.0	3											5	6	3	
Clark, Larry	Declaration and Dance	20th	America	1.5	2			D	3										
Clark, Larry	Engines of Resistance	20th	America	2.0	2										B	2			
Clark, Larry	Overture Prayer and Dance	20th	America	2.3	4		2		3			3	C						
Clarke, Jeremiah (Lawton)	Prince of Denmarks March	20th	England	3.0	3		4									2			B
Clarke, Jeremiah (Phillips)	King William's March	20th	England	1.8	4			D							B	2			C
Cohen, Harvey R	Childrens Overture	20th	America	5.0	2							5					5		
Coker, Gareth	Declarative Essay	20th	England	3.0	3		4						B					3	
Copland, Aaron	Letter from Home	20th	America	5.0	2				1	D									
Copland, Aaron	Prairie Night and Celebration Dance (From "Billy The Kid")	20th	America	5.5	2							5					6		

Copland, Aaron	Buckaroo Holiday (from "Rodeo")	20th	America	5.5	2											5	6		
Copland, Aaron	Saturday Night Waltz	20th	America	4.0	2											4	4		
Copland, Aaron	Billy the Kid	20th	America	4.3	3	LRS			1							4			
Copland, Aaron	Waltz (From "Billy The Kid")	20th	America	5.3	3							5	A			5			
Copland, Aaron	Corral Nocturne	20th	America	4.3	3							4				5	4		
Copland, Aaron	Down a Country Lane	20th	America	3.5	4		4	B	2									2	
Copland, Aaron	El Salon Mexico	20th	America	5.5	4			A	1			6	A						
Copland, Aaron	John Henry	20th	America	4.3	4			A	2							4	5		
Copland, Aaron	Our Town	20th	America	4.5	4			A				4				5	4		
Copland, Aaron	Outdoor Overture, An	20th	America	5.1	7			A	1				A	A		4	6		A
Copland, Aaron	Variations on a Shaker Melody (from "Appalachian Spring")	20th	America	4.6	7			A	2			5	A	A			6		B
Copland, Aaron	Rodeo	20th	America	5.3	8	LRS		A	1		6		A	A	P				A
Corelli, Arcangelo (Lehmeier)	Adagio and Allegro	B	Italy	4.0	3		4	B					B						
Corelli, Arcangelo (Muller)	Fugue and Vivace	B	Italy	3.0	3		4	D		M									
Corelli, Arcangelo (Muller)	Concertata	B	Italy	3.5	4		3					4	C				4		
Corelli, Arcangelo (Muller)	Adagio and Allegro	B	Italy	2.8	4		3					3	C			2			
Corigliano, John Paul	Gazebo Dances	20th	America	5.5	2				1				A						
Corigliano, John Paul	Elegy for Orchestra	20th	America	4.0	2				2		5								
Couperin, François (Milhaud)	Overture and Allegro from La Sultan	B	France	5.3	4				1				A			5	5		
Creston, Paul	Afternoon in Montreal	20th	America	5.0	3			A								5	5		
Creston, Paul	Night in Mexico	20th	America	5.3	4			A	1							5	6		
Cui, César - Isaac	Orientale	R	Russia	3.3	3							3			A		3		
Daehn, Larry	As Summer Was Just Beginning	20th	America	3.5	2										A				B
D'Albert, Charles (Benoy)	Sultans Polka	R/20th	Germany (Scotland)	2.3	3		3						D			2			
Daniels, M. L.	Sunfest	20th	America	2.8	4				3			4					5	3	

Daniels, M. L.	Festique	20th	America	3.2	6		4	C	3		4			B		4		
Daniels, M. L.	Interlude	20th	America	5.0	2						5					5		
Daniels, M. L.	Contending	20th	America	3.0	2									B		3		
Daniels, M. L.	Celebration	20th	America	5.0	2											5	5	
Daniels, M. L.	Fanfare and Arrayment	20th	America	2.7	3		4		3					B				
Daniels, M. L.	Cassation	20th	America	4.0	3		4					4	B					
de Falla, Manuel	Ritual Fire Dance	20th	Spain	4.0	2					M		5						
de Falla, Manuel	Three Cornered Hat Suite No.1 OR No. 2	20th	Spain	5.0	2			A								5		
Debussy, Claude	Petite Suite, orch. Büsser	20th	France	4.5	2	ABRSM										4		
Debussy, Claude	Prélude à l'Après-midi d'un Faune	20th	France	5.7	3	FRSM		A									6	
Debussy, Claude (Gordon)	Clair de Lune	20th	France	3.0	3				3			4					4	
Del Borgo, Elliot	Hatikvah-The Hope	20th	America	3.5	2			B						B				
Del Borgo, Elliot	Australian Suite	20th	America	1.0	2			C										C
Del Borgo, Elliot	Aboriginal Rituals	20th	America	1.0	2				3									C
Del Borgo, Elliot	Divertimento	20th	America	5.5	2								A A			5		
Del Borgo, Elliot	Songs before Sunrise	20th	America	5.5	2								A A B			5		
Del Borgo, Elliot	Symphonic Ode	20th	America	4.0	2								B			4		
Del Borgo, Elliot	Essay for Orchestra	20th	America	3.0	4			B	3							3	4	
Del Borgo, Elliot	Chant the Joyous Dance	20th	America	2.3	4			C	3					B		3		
Delibes, Leo	Sylvia Ballet Suite	R	France	5.5	2											5	6	
Delibes, Leo (Isaac)	March and Procession of Bacchus	R	France	5.0	3			B				5			P			
Delius, Frederick (Beecham)	A Walk to the Paradise Garden	20th	England	5.0	4			A			5	5				5		
Dello Joio, Norman	Dancing Sergeant, The	20th	America	3.0	3		4	B	3									
Diemer, Emma Lou	Festival Overture	20th	America	3.5	2				2			4						
Diemer, Emma Lou	Youth Overture	20th	America	3.0	3		3						C			3		
Dittersdorf, Carl Ditters von (Kahn)	Tournament of the Temperments	C	Austria	2.7	3				3			4				3		
Donizetti, Gaetano	Overture to 'Daughter of the Regiment'	C/R	Italy	5.5	2				1							6		

Dukas, Paul	L'Apprenti Sorcier (The Sorcerer's Apprentice)	R	France	5.0	2	ABRSM										5			
Dvorák, Antonin	Symphony No.1 in C Min	R	Czech Republic	5.0	2			A	1										
Dvorák, Antonin	Symphony No.2 Op. 4	R	Czech Republic	5.0	2			A	1										
Dvorák, Antonin	Symphony No.4	R	Czech Republic	5.0	2			A	1										
Dvorák, Antonin	Symphony No.6 in D Major Op. 60	R	Czech Republic	5.0	2			A	1										
Dvorák, Antonin	Symphony No.7 Op. 76	R	Czech Republic	5.0	2			A	1										
Dvorák, Antonin	Suite, Op. 39 (Czech)	R	Czech Republic	5.0	2							5					5		
Dvorák, Antonin	Slavonic Dances, Op. 72 Nos. 1-8	R	Czech Republic	5.3	3				1						P	5			
Dvorák, Antonin	Carnival Concert Overture, Op.92	R	Czech Republic	5.5	4	ABRSM			1				A				6		
Dvorák, Antonin	Symphony No.8 in G, Op.88	R	Czech Republic	5.0	4	LRSB		A	1								6		
Dvorák, Antonin	Symphony No.5 Op. 76	R	Czech Republic	5.5	4			A	1			6					6		
Dvorák, Antonin	Symphony No.9 in E minor ('From the New World'), Op.95	R	Czech Republic	5.5	6	FRSM		A	1				A	A			6		
Dvorák, Antonin	Slavonic Dances, Op. 46 Nos. 1-8	R	Czech Republic	5.0	7			A	1			5		A		5	5		A
Dvorák, Antonin (Benoy)	Waltz in B Flat	R	Czech Republic	4.0	3		3	A				4							
Dvorák, Antonin (Goldsmith)	Furiant (From Symphony #6 in D)	R	Czech Republic	4.0	4		3	A					B			4			
Dvorák, Antonin (Isaac)	New World Symphony (First Mvt.)	R	Czech Republic	4.8	4						5	5			A		5		
Dvorák, Antonin (Isaac)	Slavonic Dance No. 1	R	Czech Republic	3.9	8			C			4	4		A	A	3	4		B
Dvorák, Antonin (Isaac)	Slavonic Dance No. 8	R	Czech Republic	3.5	9			C	2		4	4	C	A	A		4	3	
Dvorák, Antonin (Isaac)	Slavonic Dance No. 3	R	Czech Republic	3.0	1		3	B	3		3	4	B	C	A	4	4	3	
Dvorák, Antonin (Leidig)	Symphony No. 5 (4th Movement)	R	Czech Republic	4.0	3											4	5		B



Dvorák, Antonin (Meyer)	Slavonic Dance No. 4	R	Czech Republic	4.0	3							5					4	2	
Dvorák, Antonin (Sourek)	Slavonic Dances, Op. 46 Nos. 1-4	R	Czech Republic	5.3	3			1								5	6		
Dvorák, Antonin (Stone)	Slavonic Dance No. 6 Op. 46	R	Czech Republic	4.5	4		4	A			4			A					
Dvorák, Antonin (Stone)	Slavonic Dance No. 8 Op. 46	R	Czech Republic	3.6	5						4	B				3	4	2	
Eberlin, Johann Ernst (Barnes)	Toccata and Fugue	B/C	Germany	3.0	3		4		3				B						
Elgar, Edward	Cockaigne ('In London Town') Overture, Op.40	20th	England	5.5	2	ABRSM											6		
Elgar, Edward	The Wand of Youth Suite no.1, Op.1a	20th	England	4.5	2	ABRSM / LRSM										4			
Elgar, Edward	Enigma Variations	20th	England	5.3	4			A	1				A A			5			
Elgar, Edward	Chanson de Matin Op. 15 No. 2	20th	England	5.0	4			A	1						P	4			
Elgar, Edward (Isaac)	Pomp and Circumstance March No. 4	20th	England	2.5	4							3			B	2	3		
Elliott, Delwyn	Three Spirituals	20th	America	2.3	3						2						2	2	
Elliott, Delwyn	Partita	20th	America	3.2	6		3				3	3				2	3	1	
Enesco, Georges	Roumanian Rhapsody in D, Op. 11, No. 2	R/20th	France	5.3	3				1				A A			5			
Errante, Gerald	Prelude and Capriccio	20th	America	2.5	2									C			4		
Errante, Gerald	Scherzino for Orchestra	20th	America	2.3	3						3						3	3	
Farago, Bela	Csardas	20th	Hungary	2.5	2												2	2	
Fauré, Gabriel	Dolly Suite, Op.56	20th	France	5.0	2	ABRSM										5			
Fauré, Gabriel	Pelléas et Mélisande Suite, Op.80	20th	France	5.0	2	ABRSM										5			
Fauré, Gabriel	Masques et Bergamasques Suite, Op.112	20th	France	4.5	2	LRSM										5			
Fauré, Gabriel (Gearhart)	Pavane Op. 50	20th	France	3.8	8			A	3		4	4			P	5	4	3	
Feese, Francis	Mosaics	20th	America	3.7	3		4						B			3			
Feese, Francis	Aspen Fantasy	20th	America	3.3	3		3									3	4		
Fletcher, Percy	Woodland Pictures	R/20th	England	5.0	2							5					5		
Flotow, Friedrich von	Martha Overture	R/20th	Germany	5.5	2				1								6		
Ford, Ralph	Bellingrath Gardens	20th	America	4.0	2			C						A					

Ford, Ralph	Dark Adventure	20th	America	2.5	3		3	C							B			
Frackenpohl, Arthur	Little Suite	20th	America	2.7	3		2						C				2	
Frackenpohl, Arthur	Short Overture	20th	America	4.3	3				2			5					5	
Frackenpohl, Arthur	Prelude and Polka	20th	America	3.4	5		3					4	C			3	4	
Franck, César	Symphony in D minor	R	France	5.2	5	ABRSM		A	1							5	6	
Franck, César (McKay)	Aria Canon and Allegro	R	France	2.8	4		3		3			4	C					
Freed, Arthur	Alleluia for Orchestra	20th	America	5.5	2				1								6	
Frescobaldi, Girolamo (Kindler)	Toccata	B	Italy	5.0	1 1			A	2	D	5	5	A A	A	P	5	5	A
Fry, Tommy	Triptych	20th	America	4.0	2				2			5						
Gallagher, Jack	Berceuse	20th	America	4.0	2							4					4	
Gearhart, Livingston	Overture on Jewish Themes	20th	America	3.4	5						4	4	B				4	3
German, Edward	Nell Gwyn Three Dances	R/20th	England	5.5	2											5	6	
Gershwin, George	An American in Paris	20th	America	4.5	2	LRSM		A										
Gershwin, George	Cuban Overture	20th	America	5.3	4			A							P	5		A
Giannini, Vittorio	Symphony No. 2	20th	America	5.0	3				1	D						5		
Gillis, Don	Short Overture	20th	America	5.0	2							5					5	
Glière, Reinhold (Errante)	Russian Sailor's Dance (from "The Red Poppy")	20th	Russia	2.4	5						3			C	B		3	2
Glière, Reinhold (Isaac)	Russian Sailor's Dance (From "The Red Poppy")	20th	Russia	3.6	8			B	2				B	B	A	3	5	B
Glinka, Mikhail	Overture to 'Ruslan and Lyudmila'	R	Russia	5.2	5	ABRSM		A	1					A	P			
Glinka, Mikhail (Barnes)	Kamarinskaya-Full Orchestra	R	Russia	2.0	2				3				C					
Gluck, Christoph Willibald	Overture to 'Iphigenia en Aulis'	B	Germany (Italy, France)	5.0	3			B	1				A A					
Gluck, Christoph Willibald (Isaac)	Iphigenia in Aulis Overture	B	Germany (Italy, France)	3.5	2				2			4						
Gluck, Christoph Willibald (Isaac)	Two Pieces from Iphigenia in Aul	B	Germany (Italy, France)	2.7	3								D			3	3	

Gluck, Christoph Willibald (Mottl)	Petite Suite de Ballet	B	Germany (Italy, France)	2.0	2							3						3	
Gordan, Adrian	Italian Masters Suite	20th	Canada	2.5	2		3	D											
Gordan, Adrian	Queen Anne Suite	20th	Canada	2.0	3		2					3		C					
Gordon, Philip	Baroque Dance Suite	20th	America	2.5	2		3									2			
Gordon, Philip	Little Baroque Suite	20th	America	3.0	3		4					3				2			
Gossec, François-Joseph (Gordon)	Gavotte-Opera Rosine	C	France	4.0	2							4					4		
Gould, Morton	Guaracha from 'Latin American Symphonette'	20th	America	5.0	2			A								5			
Gould, Morton	American Salute	20th	America	5.4	7			A	1		6		A A			5	6		A
Gounod, Charles	Ballet Music from Faust	R	France	5.3	3			A				6				5			
Gounod, Charles (Walter)	Concert Waltz from Faust	R	France	2.7	3		3					3				2			
Grainger, Percy	Molly on the Shore	20th	Australia	5.5	2							6				5			
Grainger, Percy	Shepherd's Hey	20th	Australia	5.0	2										P	4			
Grainger, Percy (Perna)	Mock Morris	20th	Australia	4.7	3			A							P				B
Graun, Johann Gottlieb (Barnes)	Frederick the Great Overture	B/C	Germany	3.7	6		4		3			4	A			4	4		
Grétry, André (Barnes)	L'amant Jaloux	C	France (Belgium)	2.0	3		4		3									3	
Grétry, André (Barnes)	Lucille Overture	C	France (Belgium)	3.2	5				3		4	4					4	2	
Grieg, Edvard	Lyric Suite Op. 54	R	Norway	5.5	2				1								6		
Grieg, Edvard	Peer Gynt Suite no.2, Op.55	R	Norway	4.3	3	ABRSM		A	2										
Grieg, Edvard	Norwegian Dances , Op. 35	R	Norway	5.0	4			A	1			6				4			
Grieg, Edvard	Peer Gynt Suite no.1, Op.46	R	Norway	5.2	5	ABRSM		A					A A	A		5			
Grieg, Edvard	Symphonic Dances, Op. 64 (Set B)	R	Norway	5.4	5			A	1			6				5	6		
Grieg, Edvard (Carter)	Homage March	R	Norway	3.0	3				3			4			A				
Grieg, Edvard (Meyer)	Peer Gynt: Morning	R	Norway	1.7	3			D								1	2		
Grieg, Edvard (Stone)	Two Lyric Pieces	R	Norway	2.8	4		3								B	3		2	
Grofé, Ferde	Grand Canyon Suite	20th	America	5.5	2							6				5			

Grofé, Ferde	Mississippi Suite	20th	America	5.7	3							6				5	6		
Grossman, Larry	American Fantasie	20th	America	6.0	2							6					6		
Grundman, Clare	American Folk Rhapsody	20th	America	2.0	2		3		3										
Grundman, Clare	Two Sketches for Orchestra	20th	America	3.0	3		4	D				3							
Halvorsen, Johan (Isaac)	March of the Boyars	R/20th	Norway	3.7	3		3					4	B						
Handel, George Frideric	'The Water Music' Suite no.1 in F, HWV 348	B	Germany	5.0	2	ABRSM		A											
Handel, George Frideric	'The Water Music' Suite no.2 in D, HWV 349	B	Germany	5.0	2	ABRSM		A											
Handel, George Frideric	'The Water Music' Suite no.3 in G, HWV 350	B	Germany	5.0	2	ABRSM		A											
Handel, George Frideric	Music for the Royal Fireworks, HWV 351	B	Germany	5.0	2	ABRSM		A											
Handel, George Frideric (Anderson)	Song of Jupiter	B	Germany	2.3	3				3			3				3			
Handel, George Frideric (Beecham)	Faithful Shepherd Suite	B	Germany	4.5	4		4		2			6				5			
Handel, George Frideric (Errante)	Little Fugue No. 2	B	Germany	3.0	4						3	3					3	2	
Handel, George Frideric (Gordon)	Fireworks Music	B	Germany	1.3	4			D		E				C		1			
Handel, George Frideric (Isaac)	Judas Maccabaeus Suite	B	Germany	2.7	3		3					3	D						
Handel, George Frideric (Isaac)	Two Handel Marches	B	Germany	2.3	3			D						B			3		
Handel, George Frideric (Isaac)	Overture in D Minor	B	Germany	4.5	4									B	P	5	4		
Handel, George Frideric (Jacobs)	Theodora Overture	B	Germany	5.2	5				1			5	A A			5	5		
Handel, George Frideric (Johnston)	Music for the Royal Fireworks	B	Germany	4.1	7		4		2 or 3			4	A A	B		5	5		
Handel, George Frideric (Jurey)	See the Conquering Hero Comes	B	Germany	1.7	3		2	D								1			
Handel, George Frideric (Kahn)	Water Music (Selections)	B	Germany	3.5	4		3					4	C			4			
Handel, George Frideric (Kindler)	Prelude and Fugue in D Minor	B	Germany	3.3	3			B	3	D									
Handel, George Frideric (Meyer)	Hornpipe (from Water Music)	B	Germany	2.3	3			D				3				2			
Handel, George Frideric (Meyer)	La Rejouissance (from "Royal Fireworks Music")	B	Germany	1.6	5			D						C	B	2			C
Handel, George Frideric (Muller)	Overture to 'Samson'	B	Germany	3.0	5		4		3				B				5	3	
Handel, George Frideric (Siennicki)	Occasional Suite, An	B	Germany	2.8	5			D				4	C	C			4		
Handel, George Frideric (Stone)	Suite No. 1 from Water Music	B	Germany	3.0	5		4		3	M		4	C						
Handel, George Frideric (Stone)	March and Minuet	B	Germany	2.3	4		3	D						C		3			

Handel, George Frideric (Stone)	Suite No. 2 from Water Music	B	Germany	3.8	4							5	C		B		5		
Handel, George Frideric - Woodhouse	March from Scipio	B	Germany	2.0	6		3	D				3		C	B				C
Hanson, Howard	Symphony No.2 "Romantic"	20th	America	5.0	2			A	1										
Hanson, Howard	Love Duet from the Opera "Merry Mount"	20th	America	5.0	3			A	1							5			
Hartley, Walter S.	Elizabethan Dances	20th	America	3.6	6			C				4	4		C		4	1	
Hastings, Thomas	Schumannesque	R	America	3.0	2							3					3		
Haydn, Joseph	Symphony No.85 in Bb (The Queen)	C	Austria	5.2	5			A	1	MD		6					6		
Haydn, Joseph	Symphony No.82	C	Austria	6.0	2							6					6		
Haydn, Joseph	Symphony No.83 (La Poule)	C	Austria	6.0	2							6					6		
Haydn, Joseph	Symphony No.86	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.88 in G	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.92 in G	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.93	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.94 in G Major	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.95	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.96 in D Major (Miracle First Mvt.)	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.97	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.98	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.99	C	Austria	5.7	3				1			6					6		
Haydn, Joseph	Symphony No.45 (Farewell)	C	Austria	3.7	3							5					5	3	
Haydn, Joseph	Symphony No.102 in B Flat	C	Austria	5.8	4				1			6			P		6		
Haydn, Joseph	Symphony No.103	C	Austria	5.6	5				1			6		A	P		6		
Haydn, Joseph	Symphony No.100 in G ('Military')	C	Austria	5.2	6	LRSM		A	1						P		6	6	
Haydn, Joseph	Symphony No.44 in E minor ('Trauersinfonie')	C	Austria	4.5	2	LRSM		A											
Haydn, Joseph	Symphony No.49 in F minor ('La Passione')	C	Austria	5.3	3	ABRSM / LRSM		A				6							
Haydn, Joseph	Symphony No.101	C	Austria	4.7	6				1			5		A	P		6	3	
Haydn, Joseph	Symphony No.104 in D ('London')	C	Austria	5.6	7	FRSM		A	1			6		A	P		6		

Haydn, Joseph (Bauernschmidt)	Lo Speciale Overture	C	Austria	3.0	3			C				3						B
Haydn, Joseph (Bauernschmidt)	Sinfonietta in C Major	C	Austria	3.0	3										2	2	1	
Haydn, Joseph (Bauernschmidt)	Sinfonietta in G	C	Austria	2.4	5		3	D			2		D				2	
Haydn, Joseph (Gordon)	Chorale and Minuet	C	Austria	2.7	3		2					3			3			
Haydn, Joseph (Gordon)	Symphony No. 20 in C (mvt. 1)	C	Austria	2.8	4		3	C				3	D					
Haydn, Joseph (Isaac)	London Symphony (First Mvt.)	C	Austria	3.3	3				3			5	B					
Haydn, Joseph (Isaac)	Symphony No. 88 (Finale)	C	Austria	3.7	3								C		A		4	
Haydn, Joseph (Isaac)	Symphony No. 3 (Finale)	C	Austria	3.2	5		4	C	3			4	B					
Haydn, Joseph (Rothke)	Sinfonia No. 19 in D Major	C	Austria	6.0	2							6					6	
Haydn, Joseph (Stone)	Divertimento on St. Anthony's Chorale	C	Austria	2.9	9		4	C		E	3	3	C			3	3	2
Hérold, Ferdinand	Overture to Zampa	C	France	5.0	2			A	1									
Himes, William	Valse Lyrique	20th	America	3.0	2			C								3		
Hindemith , Paul	Symphonic Metamorphosis on Themes by Carl Maria von Weber	20th	Germany	5.3	4	FRSM		A	1							5		
Hofeldt, William	Centennial Overture	20th	America	3.6	5		4	B						B		3	4	
Hoffmeister, Franz Anton	Sinfonie in D Dur	C	Germany	6.0	2							6					6	
Holcombe, Bill	American Celebration	20th	America	5.5	2								A A				5	
Holesovsky, Jaroslav	Slaviana	20th	Czech Republic	3.0	3				3			4				4		
Holesovsky, Jaroslav	Prologue, Hymn and Dance	20th	Czech Republic	3.5	4		4	B/C						B		4		
Holesovsky, Jaroslav	Bratislava	20th	Czech Republic	2.6	5		4	D	3			3	C					
Holmes, Paul	Three Archaic Dances	20th	America	3.0	3							4					4	3
Holst, Gustav	Somerset Rhapsody	20th	England	3.8	4				3			4			P		4	
Holst, Gustav	Planets, The	20th	England	5.2	5			A	1			6				5		A
Holst, Gustav (Leidig)	Jupiter - Bringer of Jollity (from "The Planets")	20th	England	3.7	1 0		4	B	2		4	4	B	B	A		4	B
Horvit, Michael	Toccata	20th	America	3.0	3				3							4	4	
Hubbell, John Raymond	Busy Bows	R/20th	America	4.0	2												3	1
Hull, Grant	Vistas Espanolas	20th	America	3.0	2												3	2

Hull, Grant	Contrasts for Orchestra	20th	America	3.7	3								B			3	4		
Hultgren, Ralph	Her Majesty's Ships	20th	Australia	3.7	3								B			3	4		
Humperdinck, Engelbert	Hänsel und Gretel (Overture)	R	Germany	5.3	4	ABRSM		A	1								6		
Ingalls, Jeremiah	Song of Peace	R	America	4.0	2				2								5		
Ippolitov-Ivanov, Mikhail	Turkish Fragments	R/20th	Russia	6.0	2							6					6		
Ippolitov-Ivanov, Mikhail	Caucasian Sketches Op. 10	R/20th	Russia	5.3	3				1							5	6		
Ippolitov-Ivanov, Mikhail (Isaac)	Procession of the Sardar (from "Caucasian Sketches")	R/20th	Russia	3.9	8			B	3		6	4	A	B	A	4			
Ippolitov-Ivanov, Mikhail (Wolfe)	Procession from Caucasian Sketches	R/20th	Russia	2.7	3							3				2	3		
Isaac, Merle	Cheerful Earful-Full Orchestra	20th	America	3.0	2							3					3		
Isaac, Merle	Overture Russe	20th	America	3.0	3			C				4				2			
Isaac, Merle	Festival Overture	20th	America	2.3	4			C	3			3				3			
Ives, Charles	Fugue from Symphony No. 4	20th	America	5.0	2							5					5		
Jacob, Gordon	Fantasia on the Alleluia Hymn	20th	England	5.0	6		4	A	1			5	A			5			
Jager, Robert	Three Pieces for Orchestra	20th	America	4.0	6		4	A	3			5	A			4			
Kabalevsky, Dmitri	Comedian Suite	20th	Russia	5.0	4			A/B		D						5	6		
Kabalevsky, Dmitri	Five Happy Variations	20th	Russia	4.0	2		2					6							
Kabalevsky, Dmitri	Colas Breugnon Overture	20th	Russia	5.3	3				1			6				5			
Kalinnikov, Vassili	Symphony No. 1 in G Minor	R	Russia	5.4	5			A	1			6				5	6		
Khatchaturian, Aram	Spartacus Ballet Suite No. 1	20th	Russia	6.0	2							6					6		
Khatchaturian, Aram	Masquerade Suite	20th	Russia	5.3	3			A	1								6		
Khatchaturian, Aram (Frank)	Gayane (Selections)	20th	Russia	4.0	3				2			5				4			
Khatchaturian, Aram (Stone)	Adagio from Spartacus	20th	Russia	4.0	4				2			4				5	4		
Kindler, Hans	Three 17th Century Dutch	R/20th	Holland	3.7	3		4					4				3			
Kirk, Steve	Intrada	20th	America	4.7	3				2			5	A						
Kirnberger, Johann Phillip (Scarmolin)	Little Baroque Suite	C	Germany	2.8	6		3					3				2	3	2	B
Kodaly, Zoltan	Hary Janos Suite	20th	Hungary	5.0	2			A	1										
Kodaly, Zoltan (Bloodworth/Fluck)	Four Dances from Gyermektancok	20th	Hungary	3.7	3		4					3					4		

Krebs, Johann Ludwig (Matesky)	Two Classic Dances	B	Germany	3.0	3		3						C				3		
Kreisler (von), Alexander	Legend	20th	Russia	4.0	2				2			5							
Kreisler (von), Alexander	Overture	20th	Russia	3.5	2				2							4			
Lalo, Édouard	Rhapsody Norvegienne	R	France	6.0	2							6					6		
Lamb, John David	Intrada and Round Dance-Full Orch	20th	England	3.0	2							3					3		
Lamb, John David	Sumer Is Icumen In	20th	England	2.7	3		2					3					3		
Lamb, John David	Elizabethan Suite	20th	England	2.3	4		3									1	2	2	
Lecona, Ernesto (Jenkins)	Andalucia Suite	20th	Cuba	4.3	4			B				4	B			5			
Leidig, Vernon	Processional March	20th	America	2.3	3		3	D								2			
Liadow, Anatoly	Baba Yaga Op. 56	R/20th	Russia	6.0	2							6					6		
Liadow, Anatoly	Enchanted Lake Op. 62	R/20th	Russia	6.0	2							6					6		
Liadow, Anatoly	Eight Russian Folksongs	R/20th	Russia	5.5	4							6	A			5	6		
Liszt, Franz	Hungarian Rhapsody No. 1	R	Hungary	6.0	2							6					6		
Liszt, Franz	Symphonic Poem No.6 (Mezeppa)	R	Hungary	6.0	2							6					6		
Liszt, Franz	Rakoczy March	R	Hungary	5.5	2								A A			5			
Liszt, Franz	Symphonic Poem No.3 (Les Preludes)	R	Hungary	5.7	3				1			6					6		
Liszt, Franz (Lake)	March of Homage	R	Hungary	3.7	3				2			4					4		
Liszt, Franz (Muller/Berghaus)	Hungarian Rhapsody No. 2-Set B	R	Hungary	5.7	3							6				5	6		
Lortzing, Gustav Albert	Tsar and Carpenter Overture	C	Germany	6.0	2							6					6		
Maganini, Quinto	Symphony for Chamber Orchestra	20th	America	6.0	2							6					6		
Maganini, Quinto	At the Setting of the Sun	20th	America	5.0	2							5					5		
Maganini, Quinto	Genevieve	20th	America	5.0	2							5					5		
Maganini, Quinto	Suite of Music by Royalty	20th	America	5.0	2							5					5		
Maganini, Quinto	Lake at Sunset	20th	America	4.0	2							4					4		
Magnusson, Daniel	From the Land of Fire and Ice	20th	America	3.0	2							3					3		
Mahler, Gustav	Symphony No.2 (Resurrection)	R	Austria	6.0	2							6					6		
Mahler, Gustav	Symphony No.4 in G	R	Austria	5.3	3	FRSM		A	1										



Mahler, Gustav	Symphony No.1	R	Austria	5.7	3				1			6				6		
Mahler, Gustav (Meyer)	Symphony No. 1 (mvt. 3)	R	Austria	2.3	3			D				3				2		
Mahr, Timothy	Carolina Folk Dream	20th	America	3.0	3							5					3	B
Marcello, Benedetto (Ployhar)	Psalm and Air	B	Italy	3.3	3							4				2	4	
Mascagni, Pietro	Intermezzo from Cavalleria Rusticana	R/20th	Italy	3.7	3		4	B								3		
Mascagni, Pietro (Bullock)	Cavalerica Rusticana: Intermezzo	R/20th	Italy	2.0	3			C				3		C				
Massenet, Jules	Phedre Overture	R/20th	France	6.0	2							6					6	
Massenet, Jules	Le Cid Ballet Suite	R/20th	France	5.7	3							6				5	6	
Matesky, Ralph	When Johnny Comes Marching Home	20th	America	1.5	2				3						B			
Matesky, Ralph	Variations on a Theme by Beethoven	20th	America	3.3	6		4	C			3	3	B					2
McBeth, W. Francis	Kaddish-Full Orch	20th	America	5.0	2							5					5	
McBrien, Brendan	Contraption	20th	America	3.0	2							4			B			
McBrien, Brendan	Soliloquy (for Orchestra)	20th	America	2.0	3			C								3		3
McKay, George Frederick	Symphonies Miniature	20th	America	4.5	2		4	A										
McKay, George Frederick	Fantasy on a Quiet Theme	20th	America	5.0	2							5					5	
McKay, George Frederick	Symphonette in D	20th	America	2.7	3		3										4	3
Mendelssohn, Felix	Ruy Blas Overture Op. 95	R	Germany	5.7	3				1			6					6	
Mendelssohn, Felix	Symphony No.5 in D ('Reformation'), Op.107	R	Germany	5.4	5	ABRSM / LRSM		A	1			6					6	
Mendelssohn, Felix	Overture to 'A Midsummer Night's Dream', Op.21	R	Germany	5.7	3	ABRSM						6					6	
Mendelssohn, Felix	Symphony No.3 in A minor ('Scottish'), Op.56	R	Germany	5.5	4	FRSM		A	1								6	
Mendelssohn, Felix	Symphony No.4 in A ('Italian'), Op.90	R	Germany	5.2	5	LRSM		A	1			6					6	
Mendelssohn, Felix	The Hebrides' Overture, Op.26	R	Germany	5.1	7	ABRSM		A	1				B	A	P		6	
Mendelssohn, Felix (Benoy)	Introduction and Fugue	R	Germany	2.0	4			C	3			4		C				
Mendelssohn, Felix (Leidig)	Symphony No. 5 (Reformation)	R	Germany	3.0	4		4		3					B			4	
Mendelssohn, Felix (Mayes)	Dance of the Clowns From A Midsummer Night's Dream	R	Germany	2.6	5				3	M		3	C				3	
Mendelssohn, Felix (Meyer)	Symphony No. 5 "Reformation" (mvt. 4)	R	Germany	3.3	3			D				5					3	

Mendelssohn, Felix (Meyer)	Nocturne (from "A Midsummer Night's Dream")	R	Germany	2.3	4									B		2		2	C
Mendelssohn, Felix (Woodhouse)	Melodies from Elijah	R	Germany	2.6	5					E	3	3					3	2	
Menotti, Gian Carlo	Introduction, March and Shepherd's Dance from Amahi and the Night Visitors	20th	America	5.0	2				1	D									
Meyer, Richard	An American Rhapsody	20th	America	4.7	3								A	A		4			
Meyer, Richard	Celebration!	20th	America	3.8	4		4	B									4		B
Meyer, Richard	Millenium	20th	America	3.1	7			B	3			4	B			4	4	3	
Milhau, Darius	Household Muse	20th	France	4.0	2				2			5							
Miller, Lewis	Overture to Tartuffe	20th	America	3.8	6				3		5	5	A A				5	3	
Missal, Joshua	Short Overture, A	20th	America	4.0	2			C									4		
Missal, Joshua	Romeo and Juliet Three Episodes	20th	America	3.0	2									B			3		
Mitchell, J. Rex	Starflight Overture	20th	America	3.5	2				2								4		
Mlynarski, Emil (Cailliet)	Mazurka	R/20th	Poland	4.6	5				2			5	A A			4	5		
Mouret, Jean (Leidig)	Rondeau Masterpiece Theater	B	France	2.3	6		3	D			2				B	2	3		
Mozart, Wolfgang Amadeus	Symphony No.29 in A, K.201	C	Austria	5.0	2	ABRSM		A											
Mozart, Wolfgang Amadeus	Minuet	C	Austria	4.5	2		4	A											
Mozart, Wolfgang Amadeus	Les Petits Reins	C	Austria	3.0	2						5							3	
Mozart, Wolfgang Amadeus	Symphony No.34 in C Major	C	Austria	5.0	2							5					5		
Mozart, Wolfgang Amadeus	Symphony No.39 in E-flat Major	C	Austria	5.0	3				1			5					5		
Mozart, Wolfgang Amadeus	Overture to 'Cosi Fan Tutti'	C	Austria	5.7	3				1						P		6		
Mozart, Wolfgang Amadeus	Overture to 'Marriage of Figaro'	C	Austria	6.0	3							6	A A				6		
Mozart, Wolfgang Amadeus	Symphony No.38 in D ('Prague'), K.504	C	Austria	4.8	4	LRSB		A	1			5							
Mozart, Wolfgang Amadeus	Symphony No.36 in C ('Linz'), K.425	C	Austria	5.3	4	LRSB		A				6					6		
Mozart, Wolfgang Amadeus	Impressario Overture	C	Austria	4.5	4				1			6					6	3	
Mozart, Wolfgang Amadeus	Overture to 'Don Giovanni', K.527	C	Austria	5.6	5	FRSM		A	1			6					6		
Mozart, Wolfgang Amadeus	Symphony No.41 in C ('Jupiter'), K.551	C	Austria	5.4	5	FRSM		A	1					A			6		
Mozart, Wolfgang Amadeus	Overture to 'Idomeneo', K.366	C	Austria	4.3	6	ABRSM		A	1		5	5						3	

Mozart, Wolfgang Amadeus	Symphony No.35 in D ('Haffner'), K.385	C	Austria	5.3	6	LRSM		A	1		6	6				6		
Mozart, Wolfgang Amadeus	Overture to 'Die Zauberflöte' (The Magic Flute), K.620	C	Austria	5.2	6	LRSM		A	1					P		6		A
Mozart, Wolfgang Amadeus	Symphony No.40 in G minor, K.550	C	Austria	5.0	7	FRSM	4	A	1			5		A		5		
Mozart, Wolfgang Amadeus (Barnes)	Andante and Allegro from Viennese Sonatina in C	C	Austria	3.4	7		3	C			4	4	C			4	2	
Mozart, Wolfgang Amadeus (Gordon)	Ceremonial March	C	Austria	3.7	3		3					5	C					
Mozart, Wolfgang Amadeus (Gordon)	Sleigh Ride	C	Austria	3.0	3		3					3				3		
Mozart, Wolfgang Amadeus (Gordon)	Menuetto-Symphony No. 25 in G Major	C	Austria	2.5	4		3						C	C		3		
Mozart, Wolfgang Amadeus (Gordon)	Aria from The Marriage of Figaro	C	Austria	2.8	4						3				2	3	2	
Mozart, Wolfgang Amadeus (Isaac)	Symphony No. 12 (mvt. 1)	C	Austria	4.0	3			C						A		4		
Mozart, Wolfgang Amadeus (Isaac)	Abduction from the Seraglio	C	Austria	4.0	3				2				A		A			
Mozart, Wolfgang Amadeus (Isaac)	Allegro in C Major	C	Austria	2.7	4			C	3		4		C					
Mozart, Wolfgang Amadeus (Isaac)	Dream of Scipione	C	Austria	4.0	4							5	B		2	5		
Mozart, Wolfgang Amadeus (Isaac)	The Marriage of Figaro Overture	C	Austria	5.2	5			A					A	A	P			A
Mozart, Wolfgang Amadeus (Isaac)	Eine Kleine Nachtmusik (mvt. 1)	C	Austria	4.0	5			C			4		B		A	4		
Mozart, Wolfgang Amadeus (Isaac)	Titus Overture	C	Austria	4.6	5				2		5	5	A			5		
Mozart, Wolfgang Amadeus (Isaac)	Jupiter Symphony (No. 41), First Movement	C	Austria	4.1	7			B	2		5	5		B	A	5		
Mozart, Wolfgang Amadeus (Matesky)	Symphony No. 25 in g minor	C	Austria	4.5	6		4	B					A A	A	A	4		
Mozart, Wolfgang Amadeus (Mueller)	Il Re Pastore Overture	C	Austria	4.0	3			B				4	B					
Mozart, Wolfgang Amadeus (Seredy)	Cosi Fan Tutti	C	Austria	2.5	2				3			4						
Mozart, Wolfgang Amadeus (Stone)	Allegro in C	C	Austria	4.3	4		4					5	C			5		
Muczynski, Robert	Charade	20th	America	5.3	4				1			5	A A			5		
Muczynski, Robert	Dovetail Overture	20th	America	5.3	4				1			5	A A			5		
Mussorgsky, Modest	Hopak (from "The Fair at Sorochinsk")	R	Russia	3.5	2					M					4			
Mussorgsky, Modest	Persian Dances from Khovantchina	R	Russia	6.0	2							6				6		
Mussorgsky, Modest	A Night on the Bare Mountain, arr. Rimsky-Korsakov	R	Russia	5.3	7	ABRSM		A	1				A A	A	P			A

Mussorgsky, Modest (Carter)	Old Castle from Pictures at an Exhibition	R	Russia	3.3	3		3					3	B					
Mussorgsky, Modest (Isaac)	Hopak (from "The Fair at Sorochinsk")	R	Russia	2.3	3						3	3		C				
Mussorgsky, Modest (McAllister)	Hopak	R	Russia	3.7	3			B						B	A			
Mussorgsky, Modest (Reibold)	Great Gate of Kiev	R	Russia	3.8	4				3			5	A			4		
Mussorgsky, Modest (Siennicki)	Pictures at an Exhibition: Great Gate of Kiev and Hopak	R	Russia	2.6	5		2	C			4						3	C
Mussorgsky, Modest (Sopkin)	Night on Bald Mountain	R	Russia	5.7	3							6	A A			5		
Mussorgsky, Modest (Stone)	Pictures at an Exhibition:Great Gate of Kiev	R	Russia	3.0	5		4	C				4	C	C				
Nagy, Ferenc "Feró" (Barnes)	Zigany	20th	Hungary	3.7	3						3						3	1
Nelhybel, Vaclav	Finale	20th	Czech-American	3.0	2		3		2									
Nelhybel, Vaclav	Overture for Orchestra	20th	Czech-American	3.0	2			C				3						
Nelhybel, Vaclav	Lincoln Scene	20th	Czech-American	2.5	2				3								4	
Nelhybel, Vaclav	Oratio No. 3	20th	Czech-American	6.0	2							6					6	
Nelhybel, Vaclav	Music for Orchestra	20th	Czech-American	5.0	3			A	1			5						
Nelhybel, Vaclav	Mighty Fortress	20th	Czech-American	4.3	4				1			4	A	B				
Nelson, Ron	Rocky Point Holiday	20th	America	5.5	2							6		A				
Nelson, Ron	Sarabande for Katherine	20th	America	5.0	3				1			5				5		
Nelson, Ron	Jubilee	20th	America	5.3	4			A					A A	A		5		
Newbold, Soon Hee	Warrior Legacy	20th	America	3.0	2											3		B
Nicolai, Otto	Overture to 'The Merry Wives of Windsor'	R	Germany	5.4	5			A	1			6				5	6	
Niehaus, Lennie	Americana Rhapsody	20th	America	4.5	2							4					5	
Offenbach, Jacques	Overture to 'Orpheus in the Underworld'	R	France (born Germany)	5.3	4				1				A A			5		A
Offenbach, Jacques (Brown)	Orpheus in the Underworld	R	France (born Germany)	2.5	3			C				4		C				

Offenbach, Jacques (Isaac)	Ballet Parisien	R	France (born Germany)	3.0	4				3			5		B		3			
Offenbach, Jacques (Meyer)	Can Can (from "Orpheus In The Underworld")	R	France (born Germany)	1.5	4		2							B	1				C
O'Reilly, John	Heathers Theme	20th	America	3.0	2		3					3							
Ovanin, Nikola	Hatikvah	20th	America	3.4	5				3			4	B			4	4		
Pachelbel, Johann (Gordon)	Pachelbel's Canon	Re	Germany	3.7	3		4					4	C						
Paisiello, Giovanni	Sinfonia in B Dur	C	Italy	5.0	2							5					5		
Piccinni, Niccolo (Scarmolin)	Good Daughter Overture	C	Italy	3.4	7		3				4	4	B			4	4	3	
Ployhar, James D.	Water Is Wide	20th	America	3.0	2						3						3		
Ponchielli, Amilcare	Dance of the Hours	C	Italy	6.0	2							6					6		
Poulenc, Francis	'Les Biches' Suite	20th	France	4.5	2	LRS		A											
Powell, John	Overture on French Folk Song	20th	England	3.0	2		3					3							
Pozdro, John	Waterlow Park	20th	America	5.0	2								A				5		
Prokofiev, Sergei	Romeo and Juliet Suite No. 2	20th	Russia	5.0	2			A	1										
Prokofiev, Sergei	March from 'Love of Three Oranges'	20th	Russia	5.5	2				1			6							
Prokofiev, Sergei	Symphony No.5	20th	Russia	5.0	2				1							5			
Prokofiev, Sergei	Lieutenant Kije Suite	20th	Russia	5.0	3			A	1							5			
Prokofiev, Sergei	Romeo and Juliet Suite No. 1	20th	Russia	5.0	3			A	1							5			
Prokofiev, Sergei	Symphony No.1 in D ('Classical'), Op.25	20th	Russia	5.3	4	FRSM		A	1							5			
Prokofiev, Sergei (Isaac)	Wedding of Lieutenant Kije	20th	Russia	4.0	4		4					5	C			4			
Prokofiev, Sergei (Isaac)	Troika, Op. 60	20th	Russia	4.0	4		4					5		B		4			
Prokofiev, Sergei (Siennicki)	The Montagues and the Capulets	20th	Russia	4.5	4			A								5	5		B
Puccini, Giacomo (Errante)	Madame Butterfly Selections	R/20th	Italy	4.3	3			B				5			A				
Purcell, Henry (Jurey)	March in G	B	England	2.0	3		2	D								2			
Purcell, Henry (Scarmolin)	English Suite	B	England	3.4	6		2 5						C		P	2	4	2	
Purcell, Henry (Siennicki)	Purcell Suite	B	England	3.0	3							3	D				4		

Rachmaninoff, Sergei	Symphony No.2 in E Minor, Op. 27	R/20th	Russia	5.5	4			A	1			6					6		
Rachmaninoff, Sergei	Vocalise	R/20th	Russia	4.4	5		4						C		P	5	4		
Rameau, Jean Philippe (Gordon)	Pieces de Baroque	R	France	2.7	3		2					3					3		
Ravel, Maurice	Pavane pour une infante défunte	20th	France	4.8	6	ABRSM		A	1	M						5	6		
Ravel, Maurice	'Ma Mère l'Oye' (Mother Goose) Suite	20th	France	5.0	2	ABRSM													
Reed, Alfred	Greensleeves - A Symphonic Setting	20th	America	3.5	2										A				B
Reed, Alfred	Festival Prelude for Orchestra	20th	America	4.3	3				2			5					5		
Reinecke, Carl (Rhoads)	Sonatina	R/20th	Germany	3.3	4						3		C			4	3		
Respighi, Ottorino	Ancient Airs and Dances	R/20th	Italy	4.5	2			A								4			
Respighi, Ottorino (Bulla)	Pines of Rome (Finale)	R/20th	Italy	4.0	3			B						A					B
Reznicek, Emil von	Donna Diana Overture	R/20th	Austria	5.7	3				1			6					6		
Rich, Mary Alice	Overture	20th	America	4.5	2			B								5			
Riegger, Wallingford	Suite for Younger Orchestras	20th	America	5.0	2							5					5		
Riegger, Wallingford	Dance Rhythms for Band, Op. 58	20th	America	5.3	4			A	1				A A			5			
Rimsky-Korsakov, Nikolai	Le Coq Dor Suite (The Golden Cockerel)	R	Russia	5.4	5				1	D		6				5	6		
Rimsky-Korsakov, Nikolai	Procession of the Nobles	R	Russia	5.5	2			A					A A						
Rimsky-Korsakov, Nikolai	Russian Easter Overture	R	Russia	5.0	2			A											A
Rimsky-Korsakov, Nikolai	Capriccio Espagnol Op. 34	R	Russia	5.3	4			A							P	5			A
Rimsky-Korsakov, Nikolai	Scheherazade Suite Op. 35	R	Russia	5.4	5			A	1			6				5	6		
Rimsky-Korsakov, Nikolai	Dance of the Tumblers from "The Snow Maiden"	R	Russia	4.1	7			A	2		5	5	B		P			3	
Rimsky-Korsakov, Nikolai (Dackow)	Dance of the Tumblers (from "Snow Maiden")	R	Russia	2.6	5		3							B		3	3		C
Rimsky-Korsakov, Nikolai (Isaac)	Procession of the Nobles from "Mlada"	R	Russia	4.8	8				2		5		A A	A	P	5	5		B
Rimsky-Korsakov, Nikolai (Woodhouse)	Capriccio Espagnol, Op. 34	R	Russia	4.3	3			B	2								6		
Rossini, Gioachino	Overture to 'Tancredi'	R	Italy	5.0	2			A	1										
Rossini, Gioachino	Overture to 'William Tell'	R	Italy	5.0	2			A	1										
Rossini, Gioachino	Siege of Corinth	R	Italy	6.0	2							6					6		

Rossini, Gioachino	Overture to 'Il Signor Bruscino'	R	Italy	5.3	3			A	1			6						
Rossini, Gioachino	Overture to 'La Cenerentola'	R	Italy	5.5	4			A	1			6					6	
Rossini, Gioachino	Overture to 'Semiramide'	R	Italy	5.5	4			A	1			6					6	
Rossini, Gioachino	Overture to 'La Gazza Ladra' (The Thieving Magpie)	R	Italy	5.3	6	ABRSM		A	1			6		A			6	
Rossini, Gioachino	Overture to 'L'Italiana in Algeri' (The Italian Girl in Algiers)	R	Italy	4.5	2	LRSB		A										
Rossini, Gioachino	Overture to 'Il Barbiere di Siviglia' (The Barber of Seville)	R	Italy	5.3	7	ABRSM		A	1			6	A A		A		6	
Rossini, Gioachino (Isaac)	Barber of Seville Overture	R	Italy	5.5	4			A						A	P		6	
Rossini, Gioachino (Lehmeier)	William Tell Overture	R	Italy	3.3	8			B	2	MD		4	B	B			4	3
Saint-Georges, J. B. (Levenson)	Sinfonia in D	C	France	4.0	3							4				4	4	
Saint-Saëns, Camille	Pheaton Op. 39	R	France	6.0	2							6					6	
Saint-Saëns, Camille	Samson et Dalila, op. 47: Bacchanale	R	France	5.5	4			A	1			6					6	
Saint-Saëns, Camille	Dance Macabre	R	France	5.8	5			A				6	A A		P		6	
Saint-Saëns, Camille (Isaac)	Gloria and Alleluia	R	France	3.5	4		4	A								2	3	
Saint-Saëns, Camille (Isaac)	Samson and Delilah: Bacchanale	R	France	4.2	9			B			4	4	A	A	A	4	5	B
Saint-Saëns, Camille (Isaac)	Marche Militaire Francaise (from Algerian Suite)	R	France	3.7	1 0			B	2		5	5		B	A	4	5	3 B
Sammartini, Giovanni (Muller)	Concertino in G Major	B	Italy	3.2	5				3		4		B				4	2
Sammartini, Giovanni (Scarmolin)	Symphony in D Major	B	Italy	3.0	8		3	D			3	3	B			3	3	2
Satie, Erik (Debussy)	Gymnopedies	20th	France	4.0	3							5				2	5	
Scarlatti, Domenico (Braun)	Aria	B	Italy	3.0	3						2						2	1
Scarmolin, Anthony Louis	Ambassador Overture	20th	Italy (America)	2.5	2						2							2
Scarmolin, Anthony Louis	Dramatic Overture	20th	Italy (America)	3.0	2												3	2
Scarmolin, Anthony Louis	Tower Prince	20th	Italy (America)	3.0	3								C				3	2
Scarmolin, Anthony Louis	Miniature Symphony	20th	Italy (America)	4.0	4		3				4						4	1
Scarmolin, Anthony Louis	Lilliput Symphony	20th	Italy (America)	3.0	4		2						C				4	2

Schickele, Peter	Celebration with Bells	20th	America	3.5	2				2								4		
Schubert, Franz	Entr'actes and Ballet Music from 'Rosamunde', Op.26, D.797	R	Austria	5.0	2	ABRSM		A											
Schubert, Franz	Symphony No.6 in C Major	R	Austria	6.0	2							6					6		
Schubert, Franz	Symphony No.9 in C ('Great'), D.944	R	Austria	5.3	3	FRSM		A	1										
Schubert, Franz	Rosamunde Overture	R	Austria	5.3	3				1			6		A					
Schubert, Franz	Symphony No.5	R	Austria	5.7	3				1						P		6		
Schubert, Franz	Symphony No.3 in D, D.200	R	Austria	4.0	4	LRSB		A				6						3	
Schubert, Franz	Overture in the Italian style in C, Op.170, D.591	R	Austria	4.0	4	LRSB			1		6							3	
Schubert, Franz	Symphony No.8 (Unfinished)	R	Austria	5.5	6				1			6		A	P		6		A
Schubert, Franz (Gordon)	Allegretto Grazioso	R	Austria	1.7	3					E	2						2		
Schubert, Franz (Johnson)	Overture in D Major	R	Austria	4.0	4				3			5	A				5		
Schubert, Franz (Leidig)	Rosamunde Overture	R	Austria	3.7	3			B	2								4		
Schubert, Franz (Niehaus/Leidig)	Symphony in C Major (First Mvt.)	R	Austria	3.7	3				2			5		B					
Schubert, Franz (Perry)	Four Waltzes	R	Austria	3.7	3		3									3	5		
Schumann, Robert	Symphony No.1 in B Flat Op. 38-Set B	R	Germany	5.0	5			A	1	M (Scherzo only)	6						6		
Schumann, Robert	Symphony No.3 in E Flat (Rhenish)	R	Germany	5.0	2			A	1										
Schumann, Robert	Manfred Overture Op. 115	R	Germany	5.0	2				1							5			
Schumann, Robert	Orchestra Song	R	Germany	4.0	3		4					4					4		
Schumann, Robert	Symphony No.2 in C	R	Germany	5.3	3			A	1								6		
Schumann, Robert	Symphony No.4	R	Germany	5.5	4			A	1			6					6		
Schumann, Robert (Leidig)	Symphony No. 4 (Finale)	R	Germany	3.5	4		4	B						A				3	
Shostakovich, Dmitri	Symphony no.10 in E minor, Op.93	20th	Russia	5.5	2	FRSM		A											
Shostakovich, Dmitri	Symphony no.5 in D minor, Op.47	20th	Russia	4.5	2	LRSB		A											
Shostakovich, Dmitri	Ballet Suite No 1	20th	Russia	5.0	2			A								5			
Shostakovich, Dmitri	Golden Age Ballet Suite, Op. 22	20th	Russia	5.7	3							6				5	6		
Shostakovich, Dmitri	Festive Overture	20th	Russia	5.6	5			A	1			6			P		6		
Shostakovich, Dmitri (Bulla)	Symphony No. 5 Finale	20th	Russia	5.3	3								A A	A					A



Sibelius, Jean	Symphony No.1 in E Minor	20th	Finland	5.0	2			A	1									
Sibelius, Jean	Symphony No.3	20th	Finland	5.0	2			A	1									
Sibelius, Jean	Symphony No.4	20th	Finland	5.0	2			A	1									
Sibelius, Jean	Swan of Tuonela Op. 22 No. 3	20th	Finland	5.0	2				1						5			
Sibelius, Jean	Pohjolas Daughter, Op. 49	20th	Finland	6.0	2						6					6		
Sibelius, Jean	Karelia Suite, Op.11	20th	Finland	5.2	5	ABRSM		A	1						5	6		
Sibelius, Jean	Symphony No.2 in D, Op.43	20th	Finland	5.5	6	FRSM		A	1			6				6		A
Sibelius, Jean	Finlandia, Op. 26	20th	Finland	5.5	6			A	1			6	A A		P			A
Siennicki, Edmund	Capriccio	20th	Finland	3.0	2							3				3		
Smetana, Bedrich	Three Dances from the Bartered Bride	R	Czech Republic	5.0	2			A	1									
Smetana, Bedrich	Overture to 'The Bartered Bride'	R	Czech Republic	5.4	5	LRSM						6	A A		5	6		
Smetana, Bedrich	Moldau from 'Ma Vlast'	R	Czech Republic	5.6	5				1			6	A A		5	6		
Smetana, Bedrich (Meyer)	Moldau	R	Czech Republic	2.0	4									B	B	2		C
Smetana, Bedrich (Stone)	Polka (From The Bartered Bride)	R	Czech Republic	3.0	4				3			3				3	5	
Smith, Claude T.	Fanfare and Celebration	20th	America	3.5	2									B			4	
Smith, Claude T.	Declaration Overture	20th	America	3.7	3			B						B		4		
Smith, Robert W.	The Great Locomotive Chase	20th	America	3.5	2		3								A			
Smith, Robert W.	Tempest, The	20th	America	2.5	2			D				3						
Smith, Robert W.	Sound and the Fury, The	20th	America	2.0	2			D							B			
Smith, Robert W.	Second Storm	20th	America	2.5	2										B	3		
Smith, Robert W.	Into the Storm	20th	America	2.5	4								D	B	A			C
Spears, Gregory	Hill Point Fantasy	20th	America	3.5	2		3										4	
Stanley, John (Leidig)	Trumpet Voluntary	C	England	3.3	3		3								B		5	
Stone, David	Nocturne and Caprice	20th	England	3.3	3		3						B			3		
Stone, David	March Interlude and Jig	20th	England	3.2	5		3				3		C				4	2

Strauss, Johann. II	Emperor Waltz Op 437	R	Austria	4.8	4		4	A	1							5			
Strauss, Johann. II	Gypsy Baron Overture	R	Austria	5.0	3				1							5	5		
Strauss, Johann. II	Overture to 'Die Fledermaus'	R	Austria	5.0	5	LRS		A	1				A			5			
Strauss, Johann. II (Isaac)	Radetsky March	R	Austria	2.3	4			C	3							3		2	
Strauss, Johann. II (Meyer)	Emperor Waltz	R	Austria	2.7	3			D								1		1	
Stravinsky, Igor	Suite No. 1 for Small Orchestra	20th	Russia	4.5	5	LRS		A				6				5	6		
Stravinsky, Igor	Firebird Suite: Berceuse and Finale	20th	Russia	5.1	4			A/B					A			5			A
Stravinsky, Igor (Isaac)	Fair from Petrouchka	20th	Russia	4.5	4				2			5		A		5			
Stravinsky, Igor (Isaac)	Danse Infernale	20th	Russia	4.3	6				2		5	5	A	B		5			
Stravinsky, Igor (Isaac)	Berceuse and Finale (from "The Firebird Suite")	20th	Russia	3.9	8						5	5	A	B	A		5	3	B
Suppe (von), Franz	Overture to 'Pique Dame'	R	Austria	5.0	2			A	1										
Suppe (von), Franz	Overture to 'Morning Noon and Night in Vienna'	R	Austria	5.0	3			A	1							5			
Suppe (von), Franz	Poet and Peasant Overture	R	Austria	5.2	5			A	1			6				5			A
Suppe (von), Franz	Light Cavalry Overture	R	Austria	5.2	5			A	1			5			P	5			
Suppe (von), Franz (Isaac)	Poet and Peasant Overture	R	Austria	5.0	3								A	A		5			
Svendsen, Johan	Carnival in Paris Op. 9	R	Norway	6.0	2							6					6		
Svendsen, Johan	Norwegian Artists Carnival Op. 14	R	Norway	6.0	2							6					6		
Szőnyi, Erzsébet	Allegro	20th	Hungary	3.0	2				3				A						
Tchaikovsky, Pyotr Ilyich	Marche and Trepak from Nutcracker Suite	R	Russia	5.0	3			A	1	D									
Tchaikovsky, Pyotr Ilyich	Cossack Dance from "Mazeppa"	R	Russia	5.0	2			A	1										
Tchaikovsky, Pyotr Ilyich	Capriccio Italien	R	Russia	5.5	2			A									6		
Tchaikovsky, Pyotr Ilyich	Swan Lake Ballet, Suite Op. 20a	R	Russia	5.0	2			A								5			
Tchaikovsky, Pyotr Ilyich	Waltz, Eugene Onegin, Op. 24	R	Russia	4.5	2			A								4			
Tchaikovsky, Pyotr Ilyich	Serenade for Strings (Opus 48)	R	Russia	6.0	2						6						6		
Tchaikovsky, Pyotr Ilyich	Sleeping Beauty Suite	R	Russia	5.7	3			A				6					6		
Tchaikovsky, Pyotr Ilyich	Polonaise from 'Eugene Onegin'	R	Russia	5.7	3				1			6					6		
Tchaikovsky, Pyotr Ilyich	Symphony No.1 (Winter Reveries)	R	Russia	5.7	3				1			6					6		

Tchaikovsky, Pyotr Ilyich	Symphony No.3 (Polish)	R	Russia	5.7	3				1			6				6		
Tchaikovsky, Pyotr Ilyich	Symphony No.5	R	Russia	5.7	3				1			6				6		
Tchaikovsky, Pyotr Ilyich	Marche Slav (Opus 31)	R	Russia	5.5	4							6				5	6	A
Tchaikovsky, Pyotr Ilyich	Symphony No.2 in C minor ('Little Russian'), Op.17	R	Russia	5.4	5	ABRSM		A	1						P		6	
Tchaikovsky, Pyotr Ilyich	Symphony No.6 in B minor ('Pathétique'), Op.74	R	Russia	5.6	5	FRSM		A	1			6					6	
Tchaikovsky, Pyotr Ilyich	Overture to 'Romeo and Juliet'	R	Russia	5.6	5			A				6	A				6	A
								A					A					
Tchaikovsky, Pyotr Ilyich (Benoy)	Mazurka (From "Swan Lake")	R	Russia	3.7	3		4						B			3		
Tchaikovsky, Pyotr Ilyich (Dackow)	Trepak (from "Nutcracker Suite")	R	Russia	2.8	4		3				3					2	3	
Tchaikovsky, Pyotr Ilyich (Dackow)	Symphony No. 2 (Finale)	R	Russia	2.4	8		3	C			3	3	D		B	2		C
Tchaikovsky, Pyotr Ilyich (Dackow)	Mother Ginger	R	Russia	3.7	3		4							B			4	
Tchaikovsky, Pyotr Ilyich (Errante)	March from Symphony No. 6	R	Russia	5.3	3							5	A	A				
													A					
Tchaikovsky, Pyotr Ilyich (Herfurth)	March Slave	R	Russia	3.4	5			B	2			4		B				B
Tchaikovsky, Pyotr Ilyich (Isaac)	Waltz from Sleeping Beauty	R	Russia	3.8	4			B						B	A	4		
Tchaikovsky, Pyotr Ilyich (Isaac)	Russian Choral and Overture	R	Russia	2.4	5		3	C				3				2		C
Tchaikovsky, Pyotr Ilyich (Isaac)	Capriccio Italien	R	Russia	3.3	8			B	3		4		A	B	A		4	3
Tchaikovsky, Pyotr Ilyich (Isaac)	Nutcracker Ballet	R	Russia	3.8	4		3				4	4			A			
Tchaikovsky, Pyotr Ilyich (Lehmeier)	Overture 1812	R	Russia	4.8	4						5	5	B				5	
Tchaikovsky, Pyotr Ilyich (Muller)	Romeo and Juliet-Intro and Finale	R	Russia	4.3	3							4	A				4	
Tchaikovsky, Pyotr Ilyich (Stone)	Three Pieces from Swan Lake	R	Russia	3.3	3							3	B				3	
Telemann, Georg Philipp (Barnes)	First Suite: Overture in A minor	B	Germany	3.7	7		4	B			4	4	A				4	3
Telemann, Georg Philipp (Bauernschmidt)	Suite in E Minor	B	Germany	2.7	3		3				3					2		
Telemann, Georg Philipp (Bauernschmidt)	Overture in G Major	B	Germany	3.4	7		4				3	4	C			3	4	2
Telemann, Georg Philipp (Brown)	Telemann Sinfonia (from Trio in a minor)	B	Germany	1.8	5		2	D								2	2	C
Telemann, Georg Philipp (Livingston)	Cappricetto	B	Germany	3.5	4						3	3					3	1
Telemann, Georg Philipp (Whitney)	Air and Courante	B	Germany	2.8	5		3		3	M		4	C					

Thomas, Ambroise	Mignon Overture	R	France	6.0	2							6					6		
Thomas, Ambroise	Raymonda Overture	R	France	5.0	3							5		A			5		
Traditional - Albert Davis	Shenandoah	20th	America	3.3	4						2		C				3	1	
Vaughan Williams, Ralph	March Past of the Kitchen Utensils	20th	England	4.0	2			2	D										
Vaughan Williams, Ralph	Prelude 49th Parallel	20th	England	3.5	2		B		M										
Vaughan Williams, Ralph	The Wasps Aristophanic Suite	20th	England	5.0	2	ABRSM		1											
Vaughan Williams, Ralph	Symphony No.4 in F minor	20th	England	5.5	2	FRSM		A											
Vaughan Williams, Ralph	Symphony No.2 (A London )	20th	England	4.5	2	LRSB		A											
Vaughan Williams, Ralph	Overture to 'The Wasps'	20th	England	5.5	4		A					6				5	6		
Vaughan Williams, Ralph (Foster)	Rhosymedre (Prelude On A Welsh Hymn Tune)	20th	England	3.5	8		B	3			4	4	B			4	4		B
Vaughan Williams, Ralph (Jacob)	English Folk Song Suite	20th	England	4.7	6		A	2				5	A			5	5		
Vaughan Williams, Ralph (McBrien)	Overture to the Wasps	20th	England	3.3	3								A	A			3		
Verdi, Giuseppe	Triumphal March from 'Aida'	R	Italy	5.5	2			1									6		
Verdi, Giuseppe	La Traviata (Prelude to Act III)	R	Italy	5.3	4		A	1				6				5			
Verdi, Giuseppe	Overture to 'Nabucco'	R	Italy	5.3	4		A						A	P	5				
Verdi, Giuseppe	Overture to 'La Forza del Destino'	R	Italy	5.2	6	LRSB		A	1			6				5	6		
Verdi, Giuseppe (Dackow)	Nabucco (Overture)	R	Italy	3.3	3								C	B	A				
Verdi, Giuseppe (Dackow)	Anvil Chorus	R	Italy	3.3	3									B		3	4		
Verdi, Giuseppe (Isaac)	Aida: Ballet Music	R	Italy	3.3	4		B	3			4				A				
Verdi, Giuseppe (Isaac)	Aida: Grand March	R	Italy	3.0	5		4	C	3			4	C						
Verdi, Giuseppe (Isaac)	Concerto Grosso in D Minor	B	Italy	4.4	5			2			5	5	B				5		
Vivaldi, Antonio (Muller)	Capriccio, Op. 3, No. 6 (3rd Mvt.)	B	Italy	2.5	4		4	A			4						3		
Wagner, Richard	Overture to 'Die Meistersinger von Nürnberg' Prelude	R	Germany	5.0	2	ABRSM		A											
Wagner, Richard	Prelude to 'Tristan und Isolde'	R	Germany	5.5	2	FRSM										5			
Wagner, Richard	Entry of the Gods into Valhalla	R	Germany	6.0	2							6					6		
Wagner, Richard	Overture to 'Rienzi'	R	Germany	5.0	3	ABRSM		A								5			
Wagner, Richard	Lohengrin - Introduction to Act III	R	Germany	5.7	3		A					6					6		


Wagner, Richard	Siegfrieds Rhine Journey	R	Germany	5.5	2											5	6		
Wagner, Richard	Overture to 'Flying Dutchman'	R	Germany	5.3	3				1				A			5			
Wagner, Richard (Dackow)	Rienzi Overture	R	Germany	5.0	3			B					A				6		
Wagner, Richard (Hoffmann)	Overture to 'Rienzi'	R	Germany	5.3	3				1			6		A					
Wagner, Richard (Hoffmann)	Tannhauser Overture	R	Germany	5.5	4				1			6				5	6		
Wagner, Richard (Isacc)	Suite from Tannhauser	R	Germany	3.8	5							4	B	B	A		4		
Wagner, Richard (Siennicki)	Die Meistersinger (Excerpts)	R	Germany	3.0	7				3		4	4		B		4	4	3	
Walter, Daniel	All Through the Night	20th	America	3.5	2						2							1	
Walter, Daniel	Shenandoah	20th	America	3.5	2												2	1	
Walter, Daniel	Appalachian Lullaby	20th	America	3.0	3						2						2	1	
Walter, Daniel	English Country Dance	20th	America	2.8	4		2									2	2	1	
Walton, William	A Shakespeare Suite (Richard III)	20th	England	5.3	3					D		5	A	A					
Walton, William	Prelude to Richard III	20th	England	5.0	2			A								5			
Walton, William (Stone)	Crown Imperial Coronation	20th	England	5.0	4			A	1			5				5			
Ward, Norman	Dialogue and Fugue	20th	America	2.0	2											2	2		
Washburn, Robert	Caravello Overture	20th	America	4.0	2		4	B											
Washburn, Robert	Festive Overture	20th	America	5.3	3				1			6				5			
Washburn, Robert	Synthesis for Orchestra	20th	America	6.0	3							6	A	A			6		
Washburn, Robert	St. Lawrence Overture	20th	America	4.3	4		4	B				4	A						
Washburn, Robert	Elegy for Orchestra	20th	America	4.0	4			B	2			5				4			
Washburn, Robert	Three Pieces for Orchestra	20th	America	5.5	4				1			6	A				6		
Washburn, Robert	Prologue and Dance	20th	America	5.8	4				1			6	A	A			6		
Washburn, Robert	Excursion	20th	America	4.8	4				2			5	A	A			5		
Weber, Carl Maria von	Overture to 'Preciosa'	C	Germany	5.5	2				1			6							
Weber, Carl Maria von	Jubel Overture	C	Germany	5.7	3				1			6					6		
Weber, Carl Maria von	Overture to 'Euryanthe'	C	Germany	5.7	3				1			6					6		

Weber, Carl Maria von	Ruler of the Spirits Overture Op. 27	C	Germany	5.7	3				1			6				6		
Weber, Carl Maria von	Oberon Overture	C	Germany	5.5	4			A	1			6				6		
Weber, Carl Maria von	Overture to 'Der Freischütz'	C	Germany	5.3	7	ABRSM		A	1			6		A		5	6	
Weber, Carl Maria von (Gordon)	Chorus of Huntsmen	C	Germany	2.8	4							3				2	3	2
Weber, Carl Maria von (Isaac)	Concertstuck, Op.79 - Concert March	C	Germany	2.5	4						3				B	2	3	
Weinberger, Jaromír	Polka and Fugue from Schwanda	R/20th	Czech/America	5.7	3			A				6					6	
Whear, Paul	Quantum Suite	20th	America	4.8	4				2			5	A				5	
Whear, Paul	Decade Overture	20th	America	4.6	5		4		2			5	A				5	
Whear, Paul	White River Legend	20th	America	4.6	5				2			5	A			4	5	
Whear, Paul	Lancaster Overture	20th	America	3.5	6		4	A/B	3		4	4				4		
Whear, Paul	Catskill Legend	20th	America	3.9	10		4	B	2		4	5	A	B		4	5	3
Whitney, Maurice	Variations on a Theme by Handel	20th	America	3.2	5		3	C			3		C		A			
Wilson, Dana	Kalocsai Csardas	20th	America	2.0	2											1	3	
Woodhouse, Charles	Stately Measure	R/20th	England	2.0	2						2						2	

## APPENDIX 2: PROGRAMMING PLANNING DIAGRAMS

### PROGRAMME PLANNING DIAGRAM MASTER

	Russian	German	French	Italian	English	The Americas	New Zealand Australian Pasifika	Scandinavian	Other (specify)
Baroque and earlier									
Classical									
Romantic									
Pre-1945									
Post-1945									

ORCHESTRATION	STRUCTURE / DURATION	STYLE/ MUSICAL CONCEPT (Each piece may have more than one possible symbol)	TEMPO	LEVEL OF DIFFICULTY
<input type="checkbox"/> Work with a soloist  <input type="checkbox"/> Fully orchestrated  <input type="checkbox"/> Small orchestra or section	<input type="radio"/> Overture  <input checked="" type="radio"/> Symphonic / Large scale work  <input checked="" type="radio"/> Suite / Sequential  <input type="radio"/> Other single movement works (less than 10 minutes)	<input type="checkbox"/> Programmatic  <input checked="" type="checkbox"/> Absolute  <input checked="" type="checkbox"/> Post-tonal and/or Extended techniques	* Slow  * Fast  * Varied	1 Easy  6 Challenging

PROGRAMME PLANNING DIAGRAM: 2014 BURNSIDE HIGH SCHOOL ORCHESTRA

	Russian	German	French	Italian	English	The Americas	New Zealand Australian Pasifika	Scandinavian	Other (specify)
Baroque and earlier									
Classical		○◻◆★5 <i>Egmont Overture</i> - Beethoven							
Romantic		■○◇★4 <i>Light Cavalry Overture</i> - Suppé	■●◇★4 <i>Carmen Suite No. 1</i> - Bizet						
Pre-1945			■◇◇★3 <i>Ballet from 'Petite Suite'</i> - Debussy		◻◇◇★4 <i>The Lark Ascending</i> - Vaughan Williams				■◇◇★4 <i>Huapango</i> - Moncayo
Post-1945							■●◇★5 <i>Ring around the Moon Suite</i> - Farquhar		◻◇◇★4 <i>Cantus in Memoriam Benjamin Britten</i> - Pärt



PROGRAMME PLANNING DIAGRAM: 2015 BURNSIDE HIGH SCHOOL ORCHESTRA

	Russian	German	French	Italian	English	The Americas	New Zealand Australian Pasifika	Scandinavian	Other (specify)
Baroque and earlier		<p>□○◆✱4 'Air' from <i>Orchestral Suite No. 3</i> - J.S. Bach</p> <p>□○◆✱4 'Bourrée' from <i>Music for the Royal Fireworks Music</i> - Handel</p>							
Classical		<p>□●◆✱6 <i>Symphony No. 6 in F major, Op. 68 (Pastoral)</i> - Beethoven</p>							
Romantic			<p>□■○◇✱5 <i>Danse Macabre</i> -Camille Saint - Saens</p>						
Pre-1945	<p>■○◇✱3 'Adagio' from <i>Spartacus</i> -Aram Khachaturian</p>			<p>□■✱4 'O Mio Babbino Caro 'from <i>Gianni Schicchi</i></p>	<p>■○◇✱5 'Mars' from <i>The Planets</i> -Holst</p>	<p>□■□○◇✱4 <i>The Unanswered Question</i> -Charles Ives</p>	<p>■○◇✱4 <i>Drysdale Overture</i> -Douglas Lilburn</p>		

	-Arr. David Stone			-Giacomo Puccini	<div> <div> <div>□</div> <div>■</div> <div>⊙</div> <div>◇</div> <div>✱</div> </div> <div>4</div> </div> <p><i><b>Fantasia on Greensleeves -</b></i></p> <p>Vaughan Williams</p>				
<b>Post-1945</b>					<div> <div> <div>□</div> <div>●</div> <div>◇</div> <div>★</div> </div> <div>4/5</div> </div> <p><i><b>Joseph and His Amazing Technicolour Dream Coat</b></i></p> <p>-Andrew Lloyd Webber</p>				

PROGRAMME PLANNING DIAGRAM: 2016 BURNSIDE ORCHESTRA

	Russian	German	French	Italian	English	The Americas	New Zealand Australian Pasifika	Scandinavian	Other (specify)
Baroque and earlier		■●◆★2 <i>Three Chorales</i> -Bach							
Classical									
Romantic	■●◆★3 'Procession of the Noble's from <i>Mlada</i> -Rimsky-Korsakov, Arr. Merle Isaac	■●◆★3 <i>Introduction and Fugue</i> - Mendelssohn	□●◆★4 'Movement I' from <i>Piano Concert No. 2</i> - Chopin  ■●◆★5 <i>España</i> -Emmanuel Chabrier  □●◆★4 'The Flower Duet' from <i>Lakme</i> -Delibes		□●◆★4 <i>Serenade for strings in E Minor</i> -Elgar			■●◆★4 2 movements from <i>Peer Gynt Suite No. 1</i> - Grieg	
Pre-1945	■●◆★4 <i>Masquerade Suite</i>				□●◆★4/5				

	-Aram Khachaturian				<i><b>Five Variants on Dives and Lazarus</b></i>  -Vaughan Williams  ■●◆✱4 <i><b>On Hearing the First Cuckoo in Spring</b></i>  -Frederick Delius				
Post-1945							■●◆✱5 <i><b>Papanui Road Overture</b></i>  -John Ritchie  ■●◆✱5 <i><b>Haka!</b></i>  - Tony Ryan		

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PROGRAMME PLANNING DIAGRAM: 2014-2016 BURNSIDE ORCHESTRA







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*Note:* Green represents 2014 repertoire, Red represents 2015 repertoire, Blue represents 2016 repertoire

	Russian	German	French	Italian	English	The Americas	New Zealand Australian Pasifika	Scandinavian	Other (specify)
Baroque and earlier		<div> <span style="color: red;">■</span> <span style="color: red;">○</span> <span style="color: red;">◆</span> <span style="color: red;">✱</span> 4            'Air' from  <i>Orchestral Suite No. 3</i>            - J.S. Bach         </div> <div> <span style="color: red;">■</span> <span style="color: red;">○</span> <span style="color: red;">◆</span> <span style="color: red;">✱</span> 4            'Bourrée' from  <i>Music for the Royal Fireworks Music</i>            - Handel         </div> <div> <span style="color: blue;">■</span> <span style="color: blue;">○</span> <span style="color: blue;">◆</span> <span style="color: blue;">✱</span> 2  <i>Three Chorales</i>            -Bach         </div>							
Classical		<div> <span style="color: green;">■</span> <span style="color: green;">○</span> <span style="color: green;">◆</span> <span style="color: green;">✱</span> 5  <i>Egmont Overture</i>            - Beethoven         </div> <div> <span style="color: green;">■</span> <span style="color: green;">●</span> <span style="color: green;">◆</span> <span style="color: green;">✱</span> 4         </div>							

		<p>'Movement I' from <i>Jupiter Symphony</i> -Mozart</p> <p>□●◆★ 6 <i>Symphony No. 6 in F major, Op. 68 (Pastoral)</i> - Beethoven</p>							
Romantic	<p>■●◆★3 'Procession of the Nobles' from <i>Mlada</i> -Rimsky-Korsakov, Arr. Merle Isaac</p>	<p>■○◇★ 4 <i>Light Cavalry Overture</i> - Suppé</p> <p>■●◆★3 <i>Introduction and Fugue</i> -Mendelssohn</p>	<p>■●◆★ 4 <i>Carmen Suite No. 1</i> - Bizet</p> <p>□■○◇★ 5 <i>Danse Macabre</i> -Camille Saint - Saens</p> <p>□●◆★4 'Movement I' from <i>Piano Concert No. 2</i> - Chopin</p> <p>■●◆★5 <i>España</i> -Emmanuel Chabrier</p> <p>□●◆★4</p>		<p>□●◆★4 <i>Serenade for strings in E Minor</i> -Elgar</p>			<p>■●◆★4 2 movements from <i>Peer Gynt Suite No. 1</i> - Grieg</p>	

			'The Flower Duet' from <i>Lakme</i> -Delibes						
Pre-1945	<p>■ ◉ ◆ ✱ 3</p> <p>'Adagio' from <i>Spartacus</i> -Aram Khachaturian -Arr. David Stone</p> <p>■ ● ◆ ✱ 4</p> <p><i>Masquerade Suite</i> -Aram Khachaturian</p>		<p>■ ◉ ◆ ✱ 3</p> <p>'Ballet' from <i>Petite Suite</i> - Debussy</p>	<p>▣ ▣ ✱ 4</p> <p>'O Mio Babbino Caro' from <i>Gianni Schicchi</i> -Giacomo Puccini</p>	<p>▣ ◉ ◆ ✱ 4</p> <p><i>The Lark Ascending</i> - Vaughan Williams</p> <p>■ ◉ ◆ ✱ 5</p> <p>'Jupiter' from <i>The Planets</i> -Holst</p> <p>■ ◉ ◆ ✱ 5</p> <p>'Mars' from <i>The Planets</i> -Holst</p> <p>▣ ▣ ◉ ◆ ✱ 4</p> <p>Fantasia on Greensleeves - Vaughan Williams</p> <p>▣ ● ◆ ✱ 4/5</p> <p><i>Five Variants on Dives and Lazarus</i> -Vaughan Williams</p>	<p>▣ ▣ ◉ ◆ ◆ ✱ 4</p> <p><i>The Unanswered Question</i> -Charles Ives</p>	<p>■ ◉ ◆ ✱ 4</p> <p><i>Drysdale Overture</i> -Douglas Lilburn</p>		<p>■ ◉ ◆ ✱ 4</p> <p><i>Huapango</i> - Moncayo</p>

					 4 <i>On Hearing the First Cuckoo in Spring</i> -Frederick Delius				
Post-1945						 4/5 <i>Joseph and His Amazing Technicolour Dream Coat</i> -Andrew Lloyd Webber	 5 <i>Ring around the Moon Suite -</i> Farquhar   5 <i>Papanui Road Overture</i> -John Ritchie   5 <i>Haka!</i> - Tony Ryan		 4 <i>Cantus in Memorium Benjamin Britten</i> - Pärt



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## APPENDIX 3: PROGRAMME NOTES FOR YEARLY CONCERTS

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### 2014 BURNSIDE HIGH SCHOOL ORCHESTRAL SHOWCASE

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***Egmont Overture, Op. 84***

**Ludwig van Beethoven**

***Ring around the Moon Suite***

**David Farquhar**

*Tango*

*Polka*

*Waltz*

*Two-Step*

*Introduction and Waltz*

*Finale*

***The Lark Ascending***

**Ralph Vaughan Williams**

Soloist: Grace Stainthorpe

***Farewell 'Despedida' from Marimba Concerto No. 1***

**Ney Rosauero**

Soloist: Robert Petch

Arr. Dr Brett Painter

***Carmen Suite No. 1***

**Georges Bizet**

*Prelude and Aragonaise*

*Intermezzo*

*Seguidilla*

*Les Dragons D'alcalá*

*Les Toréadors*

***Light Cavalry Overture***

**Franz von Suppé**

***Cantus in Memoriam Benjamin Britten***

**Arvo Pärt**

***Ballet from 'Petite Suite'***

**Claude Debussy**

*Combined with Westburn School Orchestra*

***Huapango***

**José Pablo Moncayo García**

***Egmont Overture, Op. 84***

**Ludwig van Beethoven**

Beethoven completed the *Egmont Overture* in 1810 and it was first performed in June of that year. Unlike the rest of the incidental music that he wrote for a new production of Johann Wolfgang von Goethe's play, this overture is still frequently performed as a stand-alone concert piece. Beethoven was a long standing admirer of Goethe, who in the play, *Egmont*, related the fight of Count Egmont against the Duke of Alba. Egmont was held captive and sentenced to death, even though his mistress attempted to release him.

The overture divides into three separate episodes. The slow introduction contrasts powerful chords and dotted rhythms with lyrical and beautiful wind writing. This leads seamlessly into the longest section of the movement, an 'Allegro' in triple time, where the listener can hear the main theme with its third beat accent in the upper strings and descending melodic line in the violins. Delicate wind chords lead into the climatic final 'Allegro'.

***Ring around the Moon Suite***

David Farquhar (1928-2007)

*Tango*

*Polka*

*Waltz*

*Two-Step*

*Introduction and Waltz*

*Finale*

David Farquhar was born in the Waikato in 1928. Like Larry Pruden, Edwin Carr, Dorothea Franchi and Robert Burch he studied composition at the Cambridge Summer Music School with Douglas Lilburn. Farquhar continued his composition studies in England with Benjamin Frankel at the Guildhall School of Music in London.

This suite of dances which was originally scored for small orchestra in 1953 has become Farquhar's most performed work. It is divided into six short movements; 'Tango', 'Polka', 'Waltz', 'Two-Step', 'Introduction and Waltz', and 'Finale'. Each one of these movements looks towards the rhythms and melodic shape of the dance forms that they were named after.

## ***The Lark Ascending***

Ralph Vaughan Williams (1872-1958)

Soloist: Grace Stainthorpe

*He rises and begins to round,  
He drops the silver chain of sound,  
Of many links without a break,  
In chirrup, whistle, slur and shake.*

*For singing till his heaven fills,  
'Tis love of earth that he instils,  
And ever winging up and up,  
Our valley is his golden cup*

*And he the wine which overflows  
to lift us with him as he goes.*

*Till lost on his aerial rings  
in light, and then the fancy sings*

The poem *The Lark Ascending* by English poet George Meredith inspired the composer Ralph Vaughan Williams to write this music. The piece itself, originally composed in 1914 for violin and piano for the violinist Marie Hall, has now become more widely known than the poem. In 1920 it was re-scored for solo violin and orchestra.

Vaughan Williams is credited with beginning a renaissance of English music. He blended English folk song, hymnody, and Elizabethan music with themes inspired by a wide range of composers such as Bach, Handel, Ravel and Debussy. His work paved the way for composers such as Britten and Walton.

This piece is a straightforward ternary structure. Each theme is introduced and then linked with cadential passages depicting the flight of the lark. The soloist's line is notable and emerges from within the orchestral texture and then sinks back throughout the work, creating seamlessness between soloist and orchestra. Vaughan Williams uses solos from the woodwind section and the french horn to create a folk atmosphere throughout this work. The flute introduces a new simple folk melody in the middle section with a contrasting time signature.

Grace began playing violin at age four, learning through the Suzuki method until 2011 when she began studying the traditional method under the tutelage of Oleg Kotorovych. She has been at Burnside High School for the past two years after transferring from Rudolph Steiner School. Grace was awarded the Canterbury Philharmonia scholarship from the CSM in 2011 and in the following year her group reached the national semi-finals of the Chamber Music New Zealand competition. Grace is currently working towards her dipABRSM and a Certificate of Proficiency at the University of Canterbury, and intends to further pursue her musical studies next year at Victoria University of Wellington.

***Farewell 'Despedida' from Marimba Concerto No. 1***

Ney Rosauro (b. 1952)

Arr. Dr Brett Painter

*Performed by the Burnside High School Percussion Ensemble*

Soloist: Robert Petch

Director: Dr Brett Painter

The work was originally written for marimba and string orchestra in 1986 and was made popular by the 1990 recording of percussionist Evelyn Glennie and the London Symphony Orchestra. The Concerto has become part of the standard repertoire for percussion and is the most popular marimba concerto today.

The concerto contains four movements, 'Despedida' being the fourth, in the form of a vigorous finale. Brazilian and jazz elements dominate the piece, alongside strong rhythms and melodies. The solo line introduces the main material throughout the piece, and often the marimba part is performed as a solo work. The solo marimba modern four-mallet technique and the unique tone colour of the instrument.

Robert has been studying percussion with Dr. Brett Painter since he came to Burnside High School in 2011. He also receives occasional lessons from Lenny Sakofsky, the Principal Percussionist of the NZSO. Throughout his time at Burnside, he has enjoyed great success in national competitions and has been selected for a number of national representative groups, resulting in him being invited into the 2015 NZSO National Mentoring Program. Robert has performed with the New Zealand Secondary Schools' Symphony Orchestra, the New Zealand Youth Jazz Orchestra, and most notably the National Youth Orchestra with their North Island tour in February 2014. He has

won 'Best Drummer/ Percussionist' on two consecutive occasions at the NZSM Jazz Festival, and has been a Chamber Music Contest National Finalist for three consecutive years. Robert performed this concerto at a masterclass with Dame Evelyn Glennie earlier this month.

### ***Carmen Suite No. 1***

Georges Bizet (1838-1875)

*Prelude and Aragonaise*  
*Intermezzo*  
*Seguidilla*  
*Les Dragons D'alcalá*  
*Les Toréadors*

This Suite consists of five movements based on music from Bizet's 1875 opera Carmen. These movements are taken from the orchestral preludes and from two arias.

'Prelude and Aragonaise' has a strong use of traditionally Spanish percussion such as castanets and tambourines. The 'Aragonaise' is based on a dance from the Spanish province of Aragon. The slow 'Intermezzo' features woodwinds and strings, opening with flute supported by the harp. 'Seguidilla' is adapted from one of Carmen's arias. It is sung immediately prior to Carmen's escape from prison, and is a flirtatious invitation to anyone to become her lover, and to meet her later near the city walls. 'Les Dragons d'Alcalá' has a military rhythm and was the orchestral introduction to the Act II, and imitates the Dragoons march. In 'Les Toréadors', based on an aria, Escamillo tries to interest Carmen, but appears to fail. It is not too long however, before Carmen takes up with Escamillo, provoking her former lover José to stab her to death.

### ***Light Cavalry Overture***

Franz von Suppé (1819-1895)

Suppé was a composer of many Viennese operettas and popular overtures. His music is characterized by strong melodies, and lively, clear orchestration. He skillfully blends German folk music, French operetta, and Italian aria together into a coherent style. Suppé also composed many serious works, notably *Requiem* composed in 1855, and *Missa Dalmaticca* which was written when he was 13. However, the lighter works are the ones for which he is best remembered today.

Suppé's music has often been used in films. The popular *Light Cavalry Overture* with its lively

triplet horseback-riding pulse is heard in the battle scenes of *Mutiny on the Blackhawk* (1939), in the concert film *Symphony Hour* (1942), and a cartoon about a reluctant fishing worm, *Greetings, Bait* (1943). Its most famous appearance (until the Watties commercial) is in the biographical film *Stars and Stripes Forever* (1952) about the band composer John Philip Sousa.

We begin with a fanfare, first heard in the trumpets and then in the French horns. This triumphant introduction moves quickly into a fast moving section, where the violin sections must negotiate a high and challenging flurry of triplets. This leads into the famous gallop in 6/8. The lively trumpet tune contrasts beautifully with a dark rich string melody in the *Andante* before the final gallop.

### ***Cantus in Memorium Benjamin Britten***

Arvo Pärt (b.1935)

*I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements - with one voice, two voices. I build with primitive materials - with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation.*

Arvo Pärt

*Cantus* was written the year after the death of Benjamin Britten as a tribute to the composer. Pärt was a great admirer of Britten's music, and expressed his grief at losing someone whom he considered a kindred spirit among contemporary composers. He had wanted to meet Britten and was saddened by the thought that it would never happen.

This piece begins with the soft striking of a bell - a symbolic gesture that continues throughout the piece with increasing intensity. As the opening bell dies away, the strings begin to enter in turn with the same, simple melody. Each section introduces the melody at half the previous speed, in the manner of a Renaissance mensuration canon; here, the ratio is 1:2:4:8:16, so that the double basses play at 1/16 the speed of the violins. In the midst of these shifting, spiralling voices, half of the orchestra continue to sound the notes of the A minor triad, so that the starting and finishing point remain with the listener throughout the piece. Each section gradually returns

to stillness, finishing with the double basses' final arrival on their low A and a sustained, resounding A minor chord, before a final strike of the bell returns us to silence.

***Ballet from 'Petite Suite'***

*Combined with Westburn School Orchestra*

Claude Debussy (1862-1918)

Arr. David Stone

The *Petite Suite*, was originally written as a suite for four hands at the piano. It has been transcribed many times, the most notable of which is the orchestral version by Henri Büsser, a colleague of Debussy. The arrangement by David Stone that is played tonight is based on this orchestration.

The full work lasts 13 minutes and is divided into four movements:

En bateau (Sailing): *Andantino*

Cortège (Retinue): *Moderato*

Menuet: *Moderato*

Ballet: *Allegro giusto*

Tonight we will perform the final movement, which is an energetic, festive dance movement with the title *Ballet*. It is uncharacteristic of Debussy's style at the time, which was considerably more understated. Büsser's orchestration of the Suite's four movements gives prominent roles to the woodwinds.

***Huapango***

José Pablo Moncayo García (1912-1958)

Moncayo was a Mexican pianist, percussionist, music teacher, composer and conductor. Moncayo's compositions include works that show the essence of twentieth century Mexico. *Huapango* was premièred on 15 August 1941, with the Symphony Orchestra of Mexico under the famous conductor Chávez.

This work is characterised by strong use of percussion and a question and answer style duet from the trumpet and trombone. This begins with a soft quaver pulse from the timpani and builds quickly to a boisterous 6/8, shifting quickly through many keys.

The Biblical story of Joseph and his coat of many colours is told in this famous musical by Lloyd Weber. Joseph was his father's favourite son, and has prophetic dreams. His brothers are jealous and sell him into slavery in Egypt. It is in Egypt that he is bought by Potiphar, who continually seeks to corrupt him. Potiphar's wife endeavours to seduce Joseph, and when he turns her down he is imprisoned. The Pharaoh (Elvis) hears of Joseph's gift and frees him to interpret dreams for him. Eventually Joseph's brothers, who no longer recognise him, beg him to save them. Joseph reveals himself to his brothers and they reconcile.

### Song List

#### **Act I**

- Prologue – Narrator
- Any Dream Will Do – Joseph, Children
- Jacob and Sons – Narrator, Brothers, Wives, Children, Ensemble
- Joseph's Coat – Jacob, Joseph, Narrator, Brothers, Wives, Children, Ensemble
- Joseph's Dreams – Narrator, Brothers, Joseph
- Poor, Poor Joseph – Narrator, Brothers, Children
- One More Angel in Heaven – Reuben, Narrator, Brothers, Wives, Jacob, Children
- Potiphar – Children, Narrator, Male Ensemble, Mrs Potiphar, Potiphar, Joseph
- Close Every Door – Joseph, Children
- Go, Go, Go Joseph – Narrator, Butler, Baker, Ensemble, Joseph, Guru, Children

#### **Act II**

- Pharaoh's Story – Narrator, Children
- Poor, Poor Pharaoh – Narrator, Butler, Pharaoh, Children
- Song of the King – Pharaoh, Ensemble
- Pharaoh's Dream Explained – Joseph, Ensemble, Children
- Stone the Crows – Narrator, Pharaoh, Children, Joseph, Female Ensemble
- King of My Heart – Pharaoh
- Those Canaan Days – Simeon, Jacob, Brothers
- The Brothers Come To Egypt/Grovel, Grovel – Narrator, Brothers, Joseph, Female Ensemble, Children
- Who's the Thief? – Joseph, Brothers, Female Ensemble, Children
- Benjamin Calypso – Judah, Brothers (but Benjamin), Female Ensemble, Children
- Joseph All the Time – Narrator, Joseph, Children
- Jacob in Egypt – Narrator, Jacob, Children, Ensemble
- Any Dream Will Do (Reprise) – Joseph, Narrator, Jacob, Ensemble, Children
- Joseph Megamix – Full Company



**Drysdale Overture**

**Douglas Lilburn**

**The Unanswered Question**

**Charles Ives**

Trumpet: Joshua Saville

***Adagio* from Spartacus**

**Aram Khachaturian**

With Westburn School Orchestra

**Arr. David Stone**

**Danse Macabre**

**Camille Saint-Saëns**

Violin: Bryan Lim

**INTERVAL**

**Symphony No. 6 in F major, Op. 68 (Pastoral)**

**Ludwig van Beethoven**

*I. Allegro ma non troppo 'Awakening of cheerful feelings on arrival in the countryside.'*

*II. Andante molto mosso 'Scene by the brook.'*

*III. Allegro 'Merry gathering of country folk.'*

*IV. Allegro 'Thunder Storm.'*

*V. Allegretto 'Shepherd's song. Happy and thankful feelings after the storm.'*

***O Mio Babbino Caro* from Gianni Schicchi**

**Giacomo Puccini**

Soprano: Sarah Käehs

## ***Drysdale Overture***

**Douglas Lilburn (1915-2001)**

New Zealand composer, Douglas Lilburn wrote the *Drysdale Overture* in 1937 in answer to the challenge laid down for him by Vaughan Williams, his composing teacher at the Royal College of Music in London. After the routine disciplines of writing fugues and part-songs, Vaughan Williams stated “Isn’t it time you composed something?” The *Drysdale Overture* includes a nostalgic oboe tune and Scottish inflections, which upset Sir George Dyson, who first performed the hand-written orchestral score on the piano and then said: “Don’t bring me another manuscript like that.”

The work was dedicated to the composer’s father Robert Lilburn and celebrates the composer's childhood on the family farm, a remote sheep station and estate north of Hunterville. The music is evocative of New Zealand rural landscape and has the musical style of Vaughan Williams evident within the writing. Clearly his teacher had a definite influence on his early compositional style. The orchestral colour often suggests a pastoral setting. There are also echoes of Sibelius, who influenced Lilburn greatly in the 1930’s, and Copland’s *Appalachian Spring*.

The rondo form of this overture uses pulsing strings to provide a backdrop for solos from both the brass and the woodwind sections. The contrasting sections featuring viola and oboe move towards the final section in which the cello features in an eloquent solo with sweeping melody that pushes on to a fitting climax.

## ***The Unanswered Question***

**Charles Ives (1874-1954)**

Trumpet: Joshua Saville

Joshua Saville has been playing the trumpet since he was nine years old. He is accomplished in both the classical and jazz music areas. Adding to his long list of achievements, this year, he was a member of Ritmico, winners of the June Clifford Silver Award at the NZCT Chamber Music Contest and the Burnside High School Senior Jazz Combo, winners of the Best Performance by a Small Group at the NZSM Jazz Project. Joshua is a highly motivated young musician and wishes to create a career out of his passion for music.

This American work features three separate groups who work independently. Ives stated that the string section represented “The Silence of the Druids - who Know, See and Hear Nothing”. They play slow moving, haunting diatonic triads, with overlapping harmonic movement. Against this is the solo trumpet player, who seven times asks “The Perennial Question of Existence”, in answer to this question the flutes respond with increasingly erratic and frustrated “Fighting Answerers”, until they eventually give up, but not before realising the futility of their human response and mocking the question itself. The question is then asked for the seventh and final time before the “Silences” are left to their “Undisturbed Solitude”.

Although the piece was written in 1908, it was not well known until much later in Ives’ life. The work was not performed until much later in 1946. All three groups contrast each other, and there is no tempo relationship between the groups. The strings are tonal and centered on G major, whereas the solo trumpet’s “Question” is atonal. These are contrasted by the flute writing which is dense, dissonant, and polyphonic. Ives freely used the elements of modern music, such as: atonality, polytonality, polyrhythm, free dissonance, quartertone harmony, and spatial music. Almost all of these are present in *The Unanswered Question*.

### ***‘Adagio’ from Spartacus***

**Aram Khachaturian (1903-1978)**

**Arr. David Stone**

Armenian composer Aram Khachaturian was one of the leading composers of the Soviet Union. All of Khatchaturian's music has its roots in this rich, complex and ancient folk music. When he arrived in Moscow, he had had virtually no formal training in music, but he was admitted to the academy of Mikhail Gnessin, as a student of Rimsky-Korsakov. Later he entered the Moscow Conservatory.

Spartacus (1954) is one of Khachaturian’s most enduring ballets. The story was based on ancient Roman history where Spartacus is captured by the Romans and trained as a gladiator. His wife, Phrygia, is sold into slavery by the Roman general Crassus. Spartacus begins a rebellion by

convincing other gladiators to suppress the guards and they escape. The group of rebels successfully free Phrygia, however, Spartacus is killed and the recaptured slaves are crucified.

Khatchaturian was aware of the parallels with socialist politics. The Soviet authorities loved it, and added their own political interpretation to the ballet's message.

### ***Danse Macabre***

**Camille Saint-Saëns (1835-1912)**

Violin: Bryan Lim

Bryan Lim is a year 13 student at Burnside High School and is the leader of the Burnside High School Orchestra. He is a long standing member of the Specialist Music Programme. Bryan has been playing in the orchestra since year 9 playing in both violin sections across the 5 years.

Known as the “French Mendelssohn,” Saint-Saëns was a prolific composer, prodigious in every genre. After financing and conducting a series of concerts featuring the symphonic poems of Franz Liszt, he mastered that genre on his own with *Danse Macabre*. Tone poems or symphonic poems were musical compositions based on fantastical and supernatural stories. Some of these story lines, like Berlioz's were quite extensive.

The music suggests the grizzly dance of death of skeletons, a long tradition, dating back to church art in France in the 13<sup>th</sup> century. The piece begins with the bells chiming midnight, as Death tunes his violin (a tri-tone rather than a perfect 5<sup>th</sup>). The work is dominated by a dancing motive and a chromatic waltz. The rooster's crows represented by the oboe announces the coming dawn, signaling to Death that the fun is over for now and causing all that danced to fade back into the shadows.

***Symphony No. 6 in F major, Op. 68 (Pastoral)***

**Ludwig van Beethoven (1770-1827)**

*I. Allegro ma non troppo 'Awakening of cheerful feelings on arrival in the countryside.'*

*II. Andante molto mosso 'Scene by the brook.'*

*III. Allegro 'Merry gathering of country folk.'*

*IV. Allegro 'Thunder Storm.'*

*V. Allegretto 'Shepherd's song. Happy and thankful feelings after the storm.'*

The *Pastoral Symphony* was finished in 1808 and is fully programmatic, unlike most of Beethoven's works. Beethoven loved nature elements, and walked extensively in the country. He would often leave Vienna in order to spend time in the country composing.

Unusually, the symphony is in five movements, however the third movement finishes with an imperfect cadence that moves into movement four without a break, and then without pausing on into five. The first movement begins optimistically with Beethoven's joy of arriving in the country. The motifs are extensively developed within a traditional sonata form. Beethoven creates a drone similar to that of a bagpipe to contrast with the graceful theme.

Movement II, 'Scene by the brook' is in 12/8, with a water-inspired opening motif, played by two muted celli. A cadenza in the woodwinds finishes the movement in an imitation of bird calls, which are identified in the score: nightingale (flute), quail (oboe), and cuckoo (two clarinets).

Movement III, 'Merry gathering of country folk' portrays a simple 3/4 country dance. It is a restructured scherzo, with a trio appearing twice rather than just once. The final return of the theme delivers an unruly, fast tempo, and an abrupt ending that leads straight into the fourth movement.

Movement IV, 'Thunderstorm' describes a passionate thunderstorm which begins as a few drops of rain through to a pinnacle of thunder, lightning, high winds, and sheets of rain. Although the storm passes, irregular peals of thunder are still heard in the distance before a rising flute scale returns the music invokes the original pastoral feeling. Similar to the previous movement, there is no break before the final movement.

Movement V, 'Shepherd's song. Happy and thankful feelings after the storm' is also written in sonata rondo form. The movement emphasises the eight-bar theme of the shepherds' song of thanksgiving. The coda begins in an unassuming manner, but builds to a thrilling conclusion before soft melodic fragments remind the listener of the brook scene.

**Papanui Road Overture**

**John Ritchie**

**Peer Gynt Suite No. 2**

**Edvard Grieg**

*Morning*

*In the Hall of the Mountain King*

**Five Variants on Dives and Lazarus**

**Ralph Vaughan Williams**

*Introduction and Theme: Adagio*

*Variant I*

*Variant II: Allegro moderato*

*Variant III*

*Variant IV: L'istesso tempo*

*Variant V: Adagio*

**‘Procession of the Nobles’ from Mlada**

**Nicolai Rimsky-Korsakov**

Arr. Merle Isaac

**España**

**Emmanuel Chabrier**

**INTERVAL**

**Movement I from Piano Concerto No. 2**

**Frédéric Chopin**

Piano soloist - Lixin Zhang

**Masquerade Suite**

**Aram Khachaturian**

*Waltz*

*Nocturne*

*Mazurka*

*Romance*

*Galop*

### ***Papanui Road Overture***

**John Ritchie (1921 - 2014)**

John Ritchie has had a long and prominent composing career in New Zealand. His compositional style is both accessible and traditional, unlike much of the work being produced by his contemporaries, which is often much more avant garde. The body of work that he has created is well-loved and enjoyed by both performers and audiences. His style includes graceful melodic ideas and strong programmatic elements. *Papanui Road* was written to show a 'snapshot' of 1950s Christchurch including the cityscape and the composer's own experience of the city and sense of spirit.

The composer writes: *'Having lived near Papanui Road for most of my life—having cycled, driven and walked on it, having shopped, eaten and prayed in or on it, I feel at home there. As young people say, it has 'vibes' for me. It certainly has memories... This concert overture tries to hint at the bustle, the vitality and the peace of Papanui Road; an impression rather than a picture... For all its pictorialism this concert overture is a serious, even a solemn and nostalgic work. Its aim is to evoke memories and the atmosphere of an important, busy thoroughfare in the composer's home town.'*

### ***Peer Gynt Suite No. 2***

**Edvard Grieg (1843 - 1907)**

*Morning*

*In the Hall of the Mountain King*

*Peer Gynt*, Op. 23 is the incidental music to Henrik Ibsen's 1867 play. The original score contained 26 movements, from which Grieg chose eight to craft into two four-movement suites. Peer was a Norwegian peasant, known for his conceit, as well as being a liar, swindler, and womanizer. He betrayed the love of his life and all his friends, and sent others to their deaths so that he may live.

This suite opens with 'Morning', invoking the sun rising, while a pastoral melody slowly moves through different intensities over a long bass note. The final movement in the suite is one of Grieg's most popular melodies, 'In the Hall of the Mountain King'. Peer met a woman who took him to her father's palace. Her father was the King of the Trolls, and Peer almost becomes a troll



himself, by inheriting the kingdom in exchange for marrying the troll princess. However, at the final moment he backs out, rather than give up his humanity. At the end of the movement, Peer is nearly killed by the angry trolls, while the monstrous troll music becomes more and more frightening as it grows in volume.

***Five Variants on Dives and Lazarus***

**Ralph Vaughan Williams (1872-1958)**

*Introduction and Theme: Adagio*

*Variant I*

*Variant II: Allegro moderato*

*Variant III (violin solo - Isaac Daly)*

*Variant IV: L'istesso tempo*

*Variant V: Adagio (cello solo - Selena Sun)*

*Five Variants of Dives and Lazarus* is a work for harp and string orchestra based on a traditional English folk tune. Vaughan Williams enjoyed collecting folk songs, was known for incorporating them into his own compositions. Vaughan Williams was 67 when he composed the piece, almost 30 years after his most famous work for strings, *Fantasia on a Theme of Thomas Tallis*. *Dives and Lazarus* is a traditional English song that depicts a story from the Gospel of Luke about a “dives” (rich man) and his ruthless and cruel treatment of Lazarus, his servant.

Vaughan Williams wrote the work in 1939. Its tone colour is very rich with the instruments being subdivided continuously throughout the piece. There are sections for solo violin and cello included in the work, accompanied by harmonically dense massed strings.

***‘Procession of the Nobles’ from Mlada***

**Nicolai Rimsky-Korsakov (1844-1908)**

**Arr. Merle Isaac**

We welcome the Westburn School Orchestra to the stage to join us for this item

Nikolai Rimsky-Korsakov was a nationalist Russian composer and master orchestrator famous for large symphonic works such as *Scheherazade* and *Capriccio Espagnol*. His family has a history of military service, and he followed this tradition. After he graduated from military school, he met Mily Balakirev, César Cui, Modest Mussorgsky and eventually Alexander Borodin. These

composers called themselves “The Five” and were strong advocates for an unambiguously Russian approach to composition.

‘Procession of the Nobles’ was written in 1889 as part of the opera-ballet *Mlada*, which is not often performed. The music begins strongly with an exciting brass fanfare immediately followed by the processional music in E-flat major. The middle of the work returns to the powerful opening and March before finishing with a flourish.

### ***España***

**Emmanuel Chabrier (1841-1894)**

*España, Rhapsody for Orchestra* is the most famous orchestral composition by French composer Emmanuel Chabrier. He wrote the work in 1883 after visiting Spain, and the main themes are based on two Spanish dance tunes, a jota and a malaguena. Chabrier was relatively unknown when he composed *España*. However, after it was first performed, he became seen as a rising star in France. After *España* he wrote several operas, chamber music and orchestral works, but never really equaled the success gained by his orchestral rhapsody.

The introduction invokes the sound of the Spanish guitar, and then the first of the two themes is played on muted trumpets. Although the piece was originally written for piano, the orchestration has a sense of intensity to it, and has become the more famous version.

### ***Movement I from Piano Concerto No. 2***

**Frédéric Chopin (1810-1849)**

Soloist - Lixin Zhang

Chopin’s two piano concerti were written within a year of each of each other. The F minor concerto is laid out in three movements, fast-slow-fast.

The first movement is cast in double-exposition form, a variant of classical sonata form dating back to the eighteenth century, typically employed in concerti. The movement opens with a long sweeping orchestral exposition which features all the principal thematic material of the

movement which is characterized by dotted, mazurka-like rhythms. Once the piano enters, it restates both melodies, then elaborates them with dazzling displays of technical virtuosity. The orchestra retreats into the background, the soloist carrying the musical argument from then on. The solo part enthusiastically offers up the full range of the virtuoso style yet tempers this with a singing style atypical for concertos of the day. There was no need for a cadenza, given the unrelenting virtuosity of the solo writing throughout the movement.

Lixin Zhang attends Burnside High School and is in the Specialist Music Programme. He has been playing piano since he was four, and in that time has learned from Neville Baird, Richard Mapp, and Professor Michael Endres. He has been awarded a scholarship to study in London with Peter Feuchtwanger, which will be held until Lixin is ready. Lixin is the 2016 winner of the Wallace National Junior Piano Competition.

### ***Masquerade Suite***

**Aram Khachaturian (1903-1978)**

*Waltz*

*Nocturne (violin solo - Isaac Daly)*

*Mazurka*

*Romance (trumpet solo - David Petch)*

*Galop*

Aram Khachaturian was born to Armenian parents who ensured that he had a full understanding of his homeland. Although unable to live in Armenia, the music strongly influenced Khachaturian's writing throughout his life. Because of this dedication to his culture, he was honoured after his death by Armenia, and they put an image of him on their currency.

Khachaturian wrote the *Masquerade* music in 1941, to form the incidental music for a production of the play by Mikhail Lermontov. When composing the suite Khachaturian took three of the more energetic dances, the 'Waltz', 'Mazurka' and 'Gallop', and then added for contrast a melancholy 'Nocturne', featuring solo violin, and a lyrical 'Romance'. The 'Waltz' became one of Khachaturian's most famous works and it was performed at his funeral.

- |             |  |                               |
|-------------|--|-------------------------------|
| <b>1-3</b>  | <b><i>Serenade for Strings in E Minor, Op. 20</i></b>                                  | <b>Edward Elgar</b>           |
|             | <i>I Allegro piacevole</i>   |                               |
|             | <i>II Larghetto</i>  |                               |
|             | <i>III Allegretto.</i>   |                               |
| <br>        |  |                               |
| <b>4</b>    | <b><i>O mio babbino caro (Oh My Beloved Father)</i></b><br><b>from Gianni Schicchi</b> | <b>Giacomo Puccini</b>        |
| <br>        |  |                               |
| <b>5</b>    | <b><i>On Hearing the First Cuckoo in Spring</i></b>                                    | <b>Frederick Delius</b>       |
| <br>        |  |                               |
| <b>6</b>    | <b><i>‘Sous le dôme épais’ (The Flower Duet) from Lakme</i></b>                        | <b>Léo Delibes</b>            |
| <br>        |  |                               |
| <b>7-12</b> | <b><i>Capriol Suite</i></b>  | <b>Peter Warlock</b>          |
|             | <i>I Basse-Danse</i>   |                               |
|             | <i>II Pavanne</i>  |                               |
|             | <i>III Tordion</i>   |                               |
|             | <i>IV Bransles</i>   |                               |
|             | <i>V Pieds-en-l’air</i>  |                               |
|             | <i>VI Mattachins (Sword Dance)</i>   |                               |
| <br>        |  |                               |
| <b>13</b>   | <b><i>Serenade for Winds in Eb Major, Op. 7</i></b>                                    | <b>Richard Strauss</b>        |
| <br>        |  |                               |
| <b>14</b>   | <b><i>Movement II (Air) from Orchestral Suite No. 3 in D major</i></b>                 | <b>Johann Sebastian Bach</b>  |
| <br>        |  |                               |
| <b>15</b>   | <b><i>Fantasia on Greensleeves</i></b>   | <b>Ralph Vaughan Williams</b> |

## ***Serenade for Strings in E Minor, Op. 20***

**Edward Elgar (1857-1934)**

- I        Allegro piacevole*
- II        Larghetto*
- III       Allegretto.*

Elgar was primarily known as a choral and orchestral composer, but also conducted and played the violin early in his career. As a composer he was largely self-taught, and his compositions are heavily influenced by nature.

The Serenade was composed in 1892 and is derived from an earlier work, *Three Pieces* for strings, composed in 1888. Written in three movements, the opening 6/8 'Allegro piacevole' is both optimistic and thoughtful. The second movement, a more emotive 2/4 'Larghetto', is pastoral and includes a characteristic melodic pattern rising, pausing, then falling. The final movement resembles a country dance and returns to the work's opening ideas.

## ***O mio babbino caro (Oh My Beloved Father)* from Gianni Schicchi**

**Giacomo Puccini (1858-1924)**

Soprano: Sarah Käehs

Sarah Käehs is 16 years old and was born in Aschaffenburg, Germany. She has had singing lessons for four years and piano lessons for seven. In Germany she took part at the music competition "*Jugend musiziert*" and won first place many times in the Federal Competition with both, piano and voice. Whilst attending her school in Germany she entered the Special Music Program and in June 2015 came to New Zealand to Burnside High School as an International Student and where she joined Bel Canto, Senior Chorale and the SMP program.

Puccini was one of the most successful operatic composers in history. Almost all of his operas were popular. He was a typical romantic, in every sense of the word. His operas were infused with drama, and they took place almost anywhere but his native Italy: France, Spain, China, America, and Japan, the locale of *Madame Butterfly*.

The story is based in Italy, at the end of the 13th century. With the death of the head of the Donati family, his relatives begin to fight the inheritance. In order to stop all the money going to a monastery, the family seeks advice from a wise man, Gianni Schicchi. Gianni's daughter, Lauretta begs her father to allow her love, Rinuccio, who is also the nephew of the dead man to receive the inheritance.

This soprano aria is sung by Lauretta after the pressure of the dispute is at its worst. It provides to opera with a calm moment that expresses a sense of simplicity and love which contrasts starkly the hypocrisy, jealousy, double-dealing, and feuding of the rest of the act.

*Oh my dear papa,  
I love him, he is handsome, handsome.  
I want to go to Porta Rossa  
To buy the ring!*

*Yes, yes, I want to go there!  
And if my love were in vain,  
I would go to the Ponte Vecchio  
And throw myself in the Arno!*

*I am anguished and tormented!  
Oh God, I'd like to die!  
Papa, have pity, have pity!  
Papa, have pity, have pity!*

### ***On Hearing the First Cuckoo in Spring***

**Frederick Delius (1862-1934)**

Like Vaughan-Williams, Delius was born in England. However he left at the age of 22, and never lived there again. He settled first in the United States and then to Leipzig and finally to France which became his permanent home. Delius considered himself a Frenchman however, due to Sir Thomas Beecham's frequent conducting of his works, he is closely associated of his music with England.

While many of Delius's orchestral works are scored for very large ensembles he wrote *Two Pieces for Small Orchestra, On Hearing the First Cuckoo in Spring And Summer Night on the River*, which are now among Delius's best known works and he is best remembered for tone poems based on themes from nature. *On Hearing the First Cuckoo in Spring* (composed in 1912) is considered a depiction of a spring morning in England, even though it was composed in France, and uses a Norwegian folk song borrowed from Grieg to provide the melodic theme.

The work begins slowly with a repeating three-bar phrase, followed by the first theme, cuckoo calls in the oboe, then strings. A Norwegian folk song is referenced for the second theme in the violins. The calls return in the clarinet as the piece ends.

***'Sous le dôme épais' (The Flower Duet) from Lakmé***

**Léo Delibes (1836-1891)**

*Soloists: Jacqueline Doherty and Kendal Johnson*

Primarily known for his operas and ballets Leo Delibes is most famous for *Coppelia* (1870), and *Sylvia* (1876). *Lakmé* is most well-known for its use of oriental exoticism, heard in the prayers, incantations and dances in the opera. It is set in mid-nineteenth century India, when it was a colony of Britain, and captures the impression that Europe then had of the Orient.

The famous 'Flower Duet' from the lyric opera *Lakmé* was first performed in Paris in 1883. The duet comes from Act One of the opera, and is sung by Lakmé and her servant Mallika, as they gather flowers by the river. The duet song has become popular again in recent years because of its use in the media.

*Dome made of jasmine,  
Entwined with the rose together,  
Both in flower, a fresh morning,  
Call us together.  
Ah! let us float along  
On the river's current:  
On the shining waves,  
Our hands reach out to  
The flowering bank,*

*Where the birds sing,  
o the lovely birds sing.  
Dome of white jasmine,  
Calling us together!*

***Capriol Suite***

**Peter Warlock (1894-1930)**

- I        Basse-Danse*
- II       Pavanne*
- III      Tordion*
- IV      Bransles*
- V        Pieds-en-l'air*
- VI      Mattachins (Sword Dance)*

Peter Warlock was born Philip Arnold Heseltine in 1894. He was educated at Eton College, and Oxford University and was fascinated by the work of his close friend Delius. He was interested in the occult which is why he changed his name to Warlock (Sorcerer). Warlock is best-known for his English folk-based vocal music, and was an authority on early music.

The *Capriol Suite* was based on sixteenth century dances and there are three versions of this dance suite; a piano duet, an arrangement for full orchestra, and the best-known, for strings. The suite consists of six dances. The 'Basse-Danse' is literally a "low dance," where dancers glide across the floor without leaping. 'Pavane', is a slow, stately processional dance. 'Tordion' is derived from the French word, *tordre*, for "twist", and is faster than the 'Basse-Danse'. 'Bransles' means "brawl" which is a description of the side-to-side of the couples dancing in a country dance. 'Pieds-en-l'air' translates as "dancing on air," and describes the light step of the dancers. 'Mattachins (Sword Dance)' refers to a mock sword-fight.

***Serenade for Winds in Eb Major, Op. 7***

**Richard Strauss (1864-1949)**

The son of Franz Strauss (a professional horn player), Richard Strauss grew up in a musical home, where he learned piano and violin from an early age. He wrote his first composition at the age of seven, and published his first pieces at fourteen. He was greatly influenced by Mendelssohn, Brahms and Wagner (who his father strongly disapproved of).



This *Serenade* was written when Strauss was seventeen, for two flutes, two oboes, two clarinets, two bassoons, four horns and a contrabassoon and dates from 1881. It is likely that his father's horn playing and conservative musical tastes greatly influenced the work. Although the form of the *Serenade* is classical, the rich melodic material is much more forward looking towards *Der Rosenkavalier* and his opera *Daphne*. The piece has been popular since its first performance in Dresden and is a center piece of the wind repertoire.

***Movement II (Air) from Orchestral Suite No. 3 in D major***

**Johann Sebastian Bach (1685-1750)**

Bach's third orchestral suite is arguably the most well-known of the four that he wrote, mostly due to the second movement, the famous 'Air'. The full suite consists of five movements and is generally believed to have been written while he lived in Cöthen, prior to moving to Leipzig.

Unlike many of the other movements in the Orchestral Suites, the 'Air' is not a dance form, however it is the most well-known due in part to its use in popular music and movies. An arrangement by the violinist August Wilhelmj (1845-1908), retitled, *Air on the G String* contributed to the popularity of this single movement.

***Fantasia on Greensleeves***

**Ralph Vaughan Williams (1872-1958)**

Ralph Vaughan-Williams is considered one of the greatest British symphonic composer of the 20th Century. He studied at the Royal College of Music with Leopold Stokowski, and later in Paris under composer Maurice Ravel. He is known primarily as a symphonist, having written nine of them. But he also wrote operas, incidental music, and suites. From 1902 he collected English folk songs and extensively used them in his own compositions.

The *Fantasia* is taken from Vaughan-Williams' 1929 opera *Sir John in Love* is based on Shakespeare's *The Merry Wives of Windsor*, although he was invited to compose entr'acte music for the production in 1912. He had encountered *Greensleeves* frequently during his folk song

research and the *Fantasia* freely borrows from melody. Vaughan-Williams' combines *Greensleeves* with another East Anglian folk song, *Lovely Joan* forming a ternary form work punctuated by solo lines from the flute and harp.

#### APPENDIX 4: SCORE ANALYSIS DIAGRAM

<div style="border: 2px solid black; padding: 5px; width: 60%; margin: 5px auto;">Ensemble that performed this piece</div>		<div style="border: 2px solid black; padding: 5px; width: 40%; margin: 5px auto;">Year and concert this piece was performed</div>	
<b>Piece</b>		<b>Composer</b>	
		<b>Arranger</b>	
<b>Orchestration</b>	<div style="display: flex; justify-content: space-between;"> <div> <input type="checkbox"/> <i>All</i>  <input type="checkbox"/> <i>Strings</i>  <input type="checkbox"/> <i>Woodwind</i> </div> <div> <input type="checkbox"/> <i>Brass</i>  <input type="checkbox"/> <i>Percussion</i>  <input type="checkbox"/> <i>Small Orchestra</i> </div> <div> <input type="checkbox"/> <i>Soloist:</i> </div> </div>		
<b>Other information</b>			
<b>Recordings of note:</b>			
<b>Towards the programme notes (300-500 words)</b>			

Historical perspectives

Composer's back ground and influences

Piece specific information

### Glossary

Symbol/Name	Translation	Definition / Description

### Performance practice of the period

#### String

#### Woodwind

#### Brass

#### Percussion

#### Keyboard / Other

<u>Musical themes of importance</u>
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